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JOHN THOMPSON

TALENTED American pianist-composer, born in Pennsylvania. At an early age he appeared as a concert pianist in all of the principal cities of America and Europe, where his brilliant playing received the highest praise of the public and press. After concluding his triumphant concert tours, he accepted a responsible post as head of the piano departments in leading Conservatories. During these experiences he developed certain definite and original ideas about teaching, and has in a short time become famous for his sincere efforts to interest young pupils in pianism. All of his books teach, in the simplest language possible, interpretation and expression: one ideal, as it were: "to use in miniature the same attacks as those used by the concert artist."

COMPOSITIONS FOR PIANO SOLO

Title	*Grade*	*Key*
Air de Ballet. Op. 43	3	E♭
Castanets and Tambourines	3	Cm
Columbine's Lament. Op. 42, No. 2	2	Gm
Faun	3	G
Harlequin. Op. 42, No. 1	3	C
Les Clochettes	3	G
Marionette. Op. 44	3	F
Midnight Express	3	G
Moths	3	G
Petite Russian Rhapsodie	3	C
Pierrot and Pierrette. Op. 42, No. 3	3	G
Plantation Memories	3	C
Polliwog	3	Dm
Skater	3	D
Sparks	2	Dm
Wings	3	A
Young America	3	G

ARRANGEMENTS OF FAMOUS MELODIES

Title	*Grade*	*Key*
Anitra's Dance (Grieg)	2½	C
Black Eyes (Russian Gypsy Folk-Song)	4	Dm
Danse Macabre (Saint-Saëns)	3	B♭
Dream of Love (Liebesträume) (Liszt)	3½	A♭
Nocturne. Op. 23 (Schumann)	3	F
On Wings of Song (Mendelssohn)	3	A♭
Viennese Melody (Song Without Words)	3	G
Waltz of the Flowers (from "The Nutcracker Suite," Tschaikowsky)	3	D

JOHN THOMPSON'S STUDENTS SERIES

PIANO SOLO

GRADE I

Barnyard Frolics	Blackford	G
The Bogey Man	Long	Am
Cobbler, Cobbler	Rebe	G
The Dutch Twins	Ward	C
Forest Dawn	Thompson	C
Hoe Cake Shuffle	Lester	G
In the Swing	Ward	C
Le Tambourin (*Rameau*)	Thompson	E♭
Lullaby (*Brahms*)	Thompson	G
March of the Spooks	Haines	Cm
Marche Slav (*Tschaikowsky*)	Thompson	Am
Moccasin Dance	Long	Am
On the Levee	Ward	C
Procession of the Seven Dwarfs	Long	G
Swaying Silver Birches	Lester	C
Twilight Lullaby	Haines	C
Valse Triste (*Sibelius*)	Thompson	G

GRADE II

The Banjo Picker	Wright	A
Busy Corners	Mercadon	C
The Brownies Carnival	Thompson	C
Captain Kidd	Ward	Gm
The Cheer Leader	Rogers	C

GRADE II

The Dirigible	Thompson	G
Dreamy-Time Song	Munn	F
Drowsy Moon	Long	G
Hiawatha's Lullaby	Ward	G
On a Summer Sea	Ketterer	C
Parade of the Penguins	Wade	Am
Roguish Eyes	Haines	G
The Swan on the Moonlit Lake	Rebe	G
Swinging High and Low	Cobb	D
Theme from Liebesträume (*Liszt*)	Thompson	C
Under Southern Skies	Martin	C
Woods at Dawn	Kerr	F

GRADE III

Balloons	Arlen	A♭
By a Roadside Fire	Rodgers	F
The Drum Major	Selby	G
The Katydid and the Cricket	Wade	G
March of the Champions	Waldo	G
Tango Carioca	Thompson	Gm
Three Blind Mice (*Variations on the Theme*)	Thompson	G-Gm-B♭
The Wounded Gladiator	Long	Cm

PIANO FOUR HANDS

Down the Shady Path	Jenkins
Flame Vine	Bilbro
In the Morning Early	Jenkins
Spirit of the U. S. A.	Cobb
The Strolling Players	Jenkins
Tulip Time	Broaddus

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PREFACE

THIS book has been carefully planned to continue the pianistic and musical development of the pupil from the precise point attained at the end of the SECOND GRADE BOOK.

While technical expansion in all directions has been considered and provided for, the main objective of the book is to develop a comprehensive understanding of *the basic laws of Interpretation.*

TEACHING INTERPRETATION

It need scarcely be pointed out that there is a vast difference between IMITATION and INTERPRETATION. Like education itself, INTERPRETATION must come from within. We cannot think *for* pupils, nor can we communicate to them the color of our own emotional response to music. We can, however, *show them where to look* in order to determine what any given composer had in mind, and thus lead them to form their own emotional responses, and to intelligently communicate them to the keyboard. The elements of INTERPRETATION are therefore presented simply and clearly quite early in the book. Additional helpful notes accompany each example and the pupil will naturally elaborate on these aids just so far as he has been endowed by nature with talent.

VARIETY OF MATERIAL

A single glance at the CONTENTS will show that this book covers a wide field in the choice of material. Experience has proven that differences in taste among pupils are more pronounced at the *Third Grade stage of development* than in the earlier grades. The teacher may therefore prefer to exercise a certain selectivity in the matter of lesson assignments. There is probably more material in this book than will be needed by an average student. Each example however,—let it be '*La Cucaracha*' or the Beethoven '*Septet*'—has been thoughtfully and carefully arranged to develop some definite point pianistically and musically speaking.

TWENTY-FOUR PRELUDES IN ALL KEYS

To assure familiarity with all keys and facility in playing in any or all of them, 24 short PRELUDES are provided on pages 85 to 91 of this book. These PRELUDES are to be assigned throughout the progress of the book as Preparatory Exercises, in lieu of the usual Finger Drills.

THE THIRD GRADE VELOCITY BOOK

Since technical problems become more and more an individual matter as pupils progress, it has been thought best to handle this phase of the work separately. The author has therefore compiled, edited and annotated a supplementary book of Velocity for Third Grade students, entitled JOHN THOMPSON'S THIRD GRADE VELOCITY STUDIES. It consists of carefully selected and the most effective examples from such master étude writers as Berens, Bertini, Burgmüller, Czerny, Duvernoy, Heller, Kullak, Köhler, LeCouppey, Löschhorn, etc. This little volume makes possible an *attractive* selection of examples for the development of all phases of pianism and has the advantage of presenting varied styles of technical procedure.

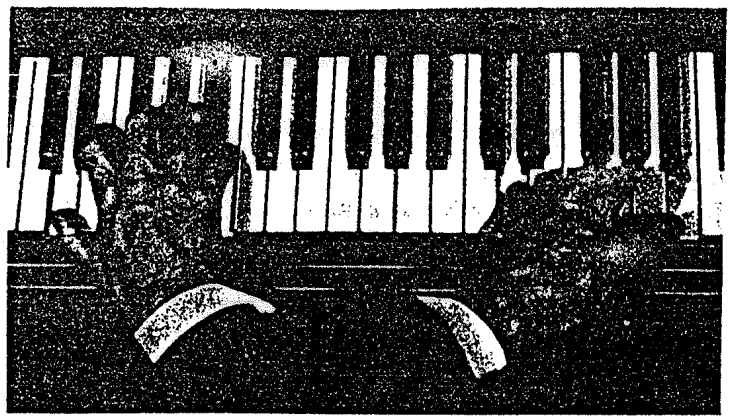
The use of the two books in combination assures a well-rounded musical and technical development for any piano student, young or old. That they may bring distinct pleasure and diversion as well as marked progress to all who use them is the sincere wish of the author.

John Thompson

P.S. Certificate of Merit (Diploma) will be found on Page 91.

W. M. Co. 5825

CROSS-HAND PLAYING



Cross-hand playing is a device used frequently in piano playing. It not only simplifies the performance of certain passages, but changes the tonal effect as well. Concert artists sometimes deliberately divide a passage between the hands just to obtain a certain color and style.

While the following example affords practice in *cross-hand* work, it should be considered also as a study in tone. Try to develop the best possible singing quality while playing this beautiful Negro Spiritual, thus preparing the way for the many examples in LYRIC FORM to be found in this book. Remember that *tonal quality* is a very definite part of Interpretation.

Nobody Knows De Trouble I've Seen

Plantation Spiritual
Arr. by J. T.

Andante con moto

p

L. H.

pp

mf espressivo

p

pp

mf

John Thompson's THIRD GRADE BOOK of VELOCITY, a compilation of choice études from the master étude composers, has been specially designed to supplement this book.

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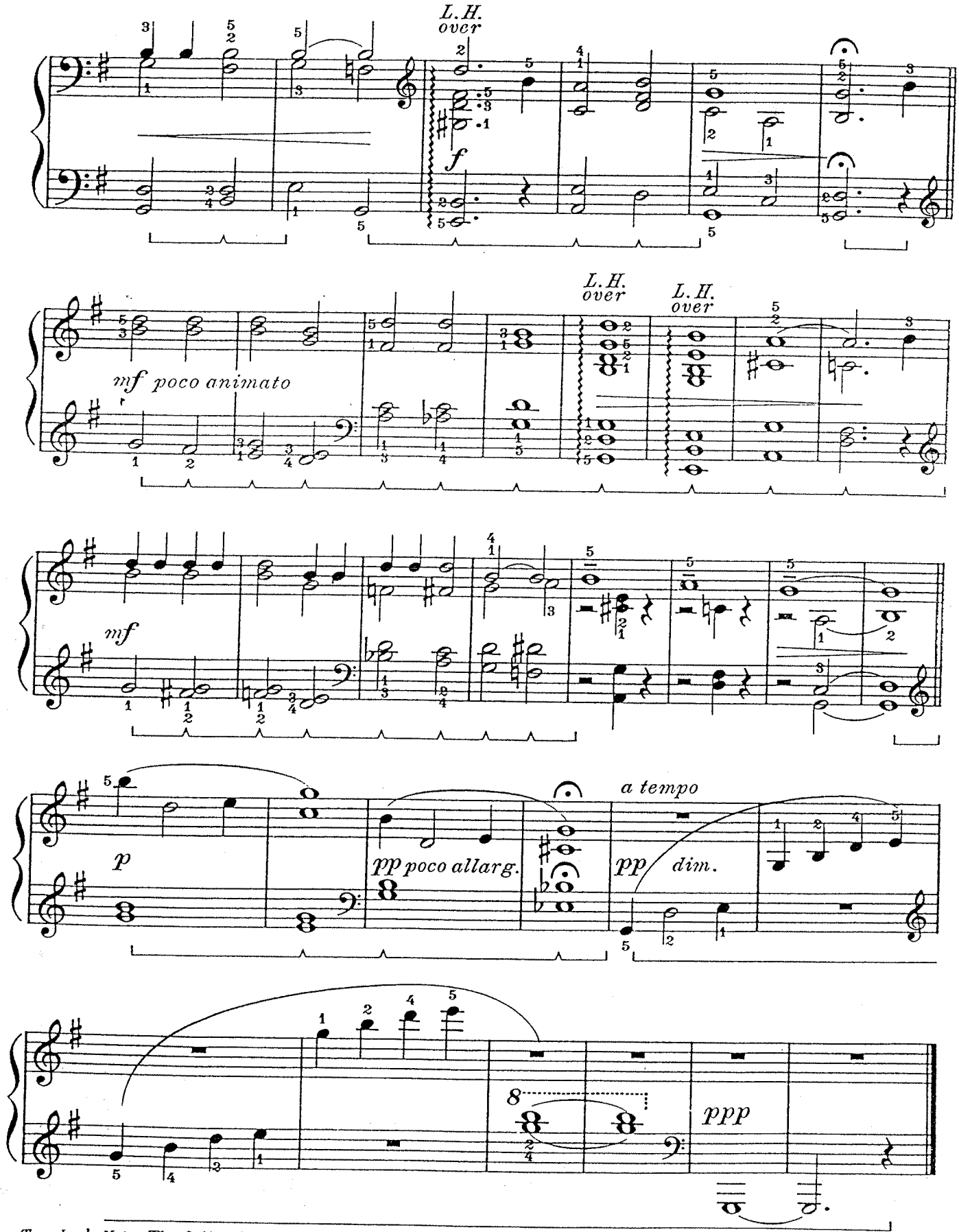


Teacher's Note: The following chapter on Interpretation should be explained to the pupil and assigned for careful study at home while this piece is being learned.

INTERPRETATION

There are two sides to music—the *Material* and the *Spiritual*.

Playing the notes correctly as indicated on the printed page is but the *material* side. Translating the emotions and thoughts generated by playing these notes in a certain manner, constitutes the *spiritual* side of music and is known as INTERPRETATION.

The most subtle and complex phase of music study is that of Interpretation. Naturally the young pupil in the Third Grade is not expected to be *profound* in his readings. This comes only with mature conception and assumes a considerable background and long training in the study and analysis of music.

LAWS OF INTERPRETATION

There are, however, certain fundamental laws of Interpretation which should be considered as early as possible in the pupil's career since they bear directly upon depth of appreciation and understanding as the pupil progresses.

Three cardinal points for the young musician to analyse are FORM, MOOD and STYLE.

FORM

Try to discover first of all the *Form* of the composition to be studied. If, for example, it is in the *Dance Form*, it is obvious that *RHYTHM IS UPPERMOST*. It is the Rhythm that *makes* the dance.

Preserve therefore a sharp rhythm and carefully observe all accents.

In Dance Forms it is also obvious that *TEMPO* is important.

The Tempo is indicated by the character of the dance (Minuet, Waltz, Mazurka, etc.), and in modern editions is usually shown by the Metronome mark.

Set the proper Tempo and *hold* it rather strictly throughout.

Suppose, however, the piece is written in *Lyric*, or Song Form. In this case Interpretation will be quite different. Here *quality* of tone is of vital importance. The Melody Line must be traced and kept intact.

Remember the rule, set forth earlier in this Course: "A Melody Line is always changing in thickness"—and strive for *gradation* and *variety* of tone.

The Rhythm in a lyric piece is more elastic than in the dance form and a certain 'bending' of the Tempo if used with discretion, is desirable.

MOOD

The *Mood* of a composition is determined quite often by the title,—otherwise by the character of the music itself.

Decide whether the piece is in *Happy* or *Sad* mood.

Also the *depth* of the emotional content is to be considered. For instance, is the music hilarious or simply cheerful and bright? Is it tragic or merely pensive and reflective?

Expression marks offer a certain definite amount of help and, for a time, the young pupil depends upon the guidance of the teacher in these matters. But the sooner he is trained to use his own powers of analysis, the better.

It need hardly be pointed out that the *mood* of any composition is likely to change with the entrance of a new theme—sometimes even with the entrance of a new phrase—and frequently jumps from one extreme to another.

STYLE

The matter of *Style* is very subtle and difficult to teach. Each composer has an individual style, as has each *period* of music,—Classic, Romantic or Modern.

A certain phrase, in Beethoven's day, for example, would be given quite different treatment than that accorded the *same phrase* encountered in a composition of Debussy, or others of the more modern composers.

For the most part a knowledge, and finally a *mastery* of Style comes only after years of study, analysis and intelligent listening and observation.

In addition to the above, remember that *Contrast* is a primary law of all Art, and search diligently to apply contrast intelligently to each new composition.

Legato followed by staccato; forte by piano; major by minor; fast by slow;—all these devices secure contrast and pupils should early be taught to consider them as vital factors in Interpretation.

The difference between a *young artist*, the artistic home pianist and a *keyboard stenographer*, to use a common phrase,—is a matter of learning the intangible values of good interpretation. Naturally it is the fervent hope of the author that all students using this book may develop into young artists.

ROBERT SCHUMANN was born June 8, 1810 in the village of Zwickau, at that time in the Kingdom of Saxony. His father was a book-seller and through that influence young Robert was brought into contact with literature and languages. He was sent to the University at Leipzig to study law. He displayed a gift for music at an early age, and while at the University, took up the study of the piano with Friedrich Wieck. He became so interested that he gave up law and devoted himself entirely to music. He fell in love with Wieck's daughter Clara, a fine musician and celebrated pianiste, who became his wife in 1840.

In the following year he composed nearly 150 songs, many of which were set to the verses of the German poet Heine. In addition to composing and conducting, he became famous as an editor of a musical magazine. He lived during the Romantic period of the 18th Century and is known as a romantic composer.

INTERPRETATION

FORM: *This piece is obviously in the Lyric or Song form. Play the right hand melody with your best possible singing tone while the left hand accompaniment supplies a subdued, but ever-moving background.*

MOOD: *It should be played in thoughtful, reflective mood. Not too serious and not too carefree. Keep a moderate tempo and follow the marks of expression.*

Melody

Schumann
(1810-1856)

Moderato

p cantabile

poco rit.

For technical development use John Thompson's THIRD GRADE VELOCITY STUDIES.

MUSETTE: An instrument with pipes or reeds and drone in which the wind is supplied by a bellows like a bag-pipe. It was modeled on the Irish *uilleann*, or elbow pipes. The term also applies to a small and primitive kind of oboe.

A royal piper, named Detouches, completely captivated the French Court with his expert performance on the *Musette*. He had a beautiful instrument covered with velvet and handsomely embroidered with fleur-de-lis; the chanters and drones were of exquisite workmanship.

During the reign of Louis XIV this instrument was exceedingly popular at all royal courts and at the musical entertainments of the nobility. In 1670 it was introduced in the French orchestra. Jean-Baptiste de Lully, a member of the King's famous "Band of Twenty-four", made use of the *Musette* in the many ballets he wrote for the court in which Louis XIV himself danced enthusiastically.

Johann Sebastian Bach introduced the "Musette" form in his English Suites (No's. 3 and 6) a compliment indeed to the bag-pipe and its appropriateness for pastoral dances. The "musette" form was also used by Gluck and Handel.

INTERPRETATION

FORM: *Dance Form. In music, the term MUSETTE applies to an air in 2/4, 3/4 or 6/8 time, moderate in tempo and suited to the character and range of the instrument. In the following example the broken octaves of the left hand supply the drone effect of the bag-pipe against the melodic passages of the right hand.*

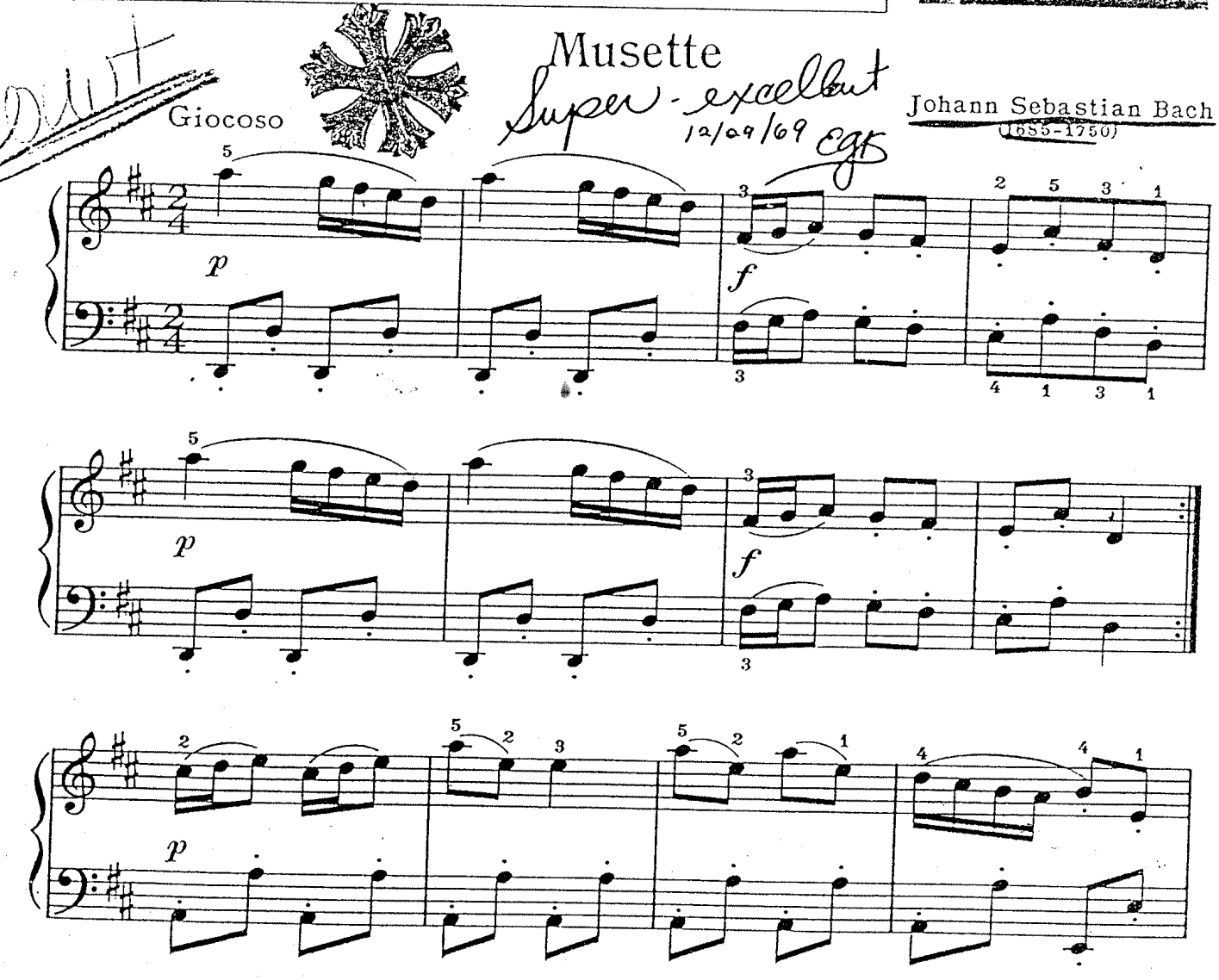
MOOD: *GIOCOSO, which means sportive, playful. Secure contrast by making wide distinction between PIANO and FORTE. Phrase carefully.*

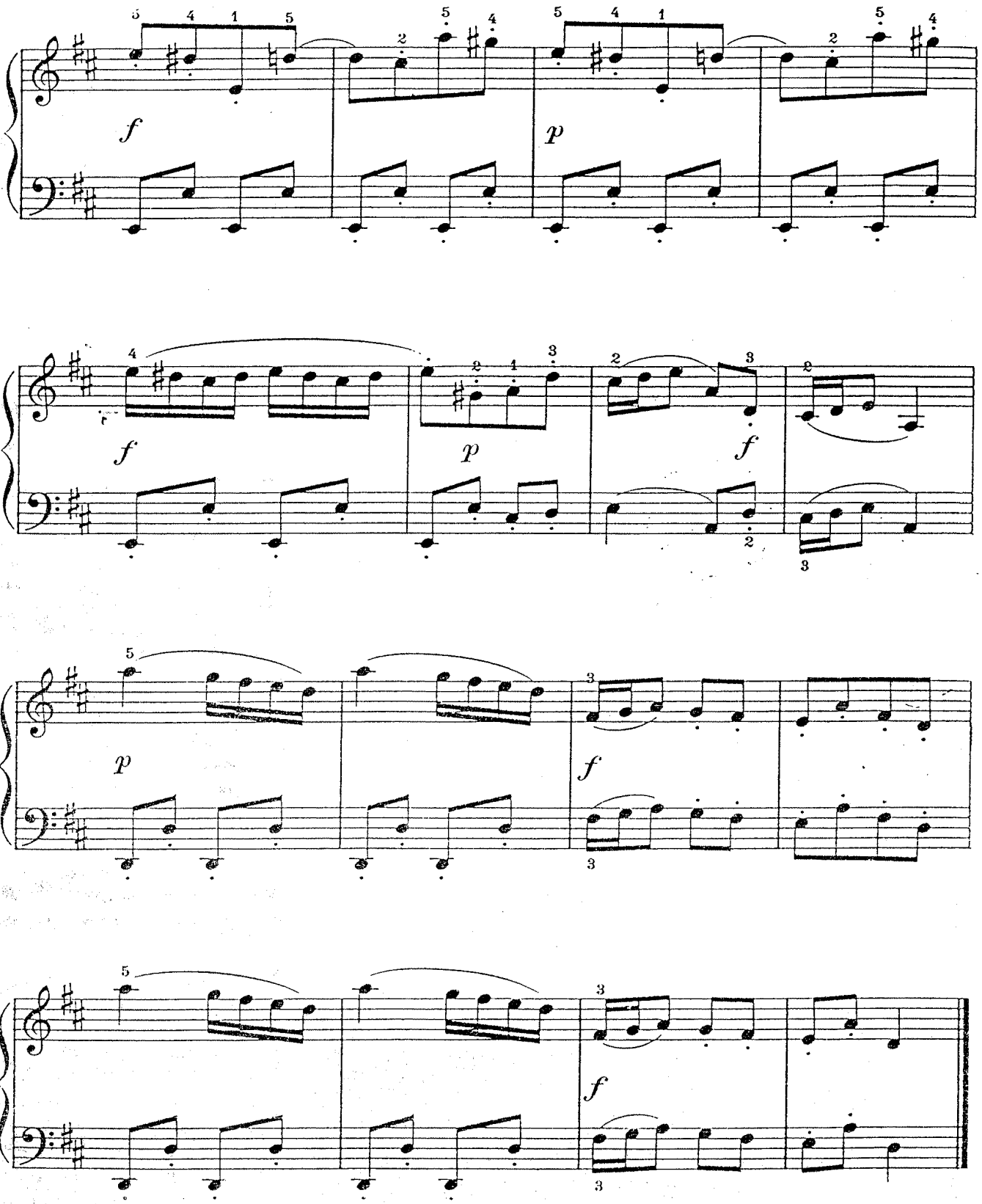
Musette

Super - excellent
12/09/69 egf

Johann Sebastian Bach
(1685-1750)

Giocoso





For additional study of Bach use AN INTRODUCTION TO BACH - an album of 15 short examples from the works of the great Master, compiled, arranged and edited by John Thompson. Price 75 cents.

Excellent +

MARCH was undoubtedly of military origin. Its vigorous and effective rhythm usually predominate wherever pomp and splendour are evident. During the Middle Ages, the French folk-songs of the perio ow the influence of the marching Crusaders. A Crusaders' song, bearing the title "Malbrouch to War has Gone" s used by Napoleon's troops and also by Beethoven in his "Battle Symphony" This song bears a strikingly close resemblance to the popular "For He's a Jolly Good Fellow".

The refrain of the popular aria for baritone, the "Toreador Song" from Bizet's Spanish opera "Carmen" is a colorful example of MARCH RHYTHM.

In the second act, at the inn of Lillas Pastia, gipsy smugglers, with some officers and soldiers, have been carousing until late into the night. Carmen has been singing and dancing. It is about time to close up for the night. Suddenly, from outside come the sounds of a procession and shouts, "Hail! Escamillo! Escamillo, the bull-fighter; the champion of the ring at Granada!" Escamillo enters and joins in their toast. Emboldened by the welcome, he assumes an attitude of careless bravado and boastfully sings of the dangers, quick action and triumphs of a toreador. The brilliant uniform, carefree manner and fame of this handsome bull-fighter fairly fascinates Carmen.

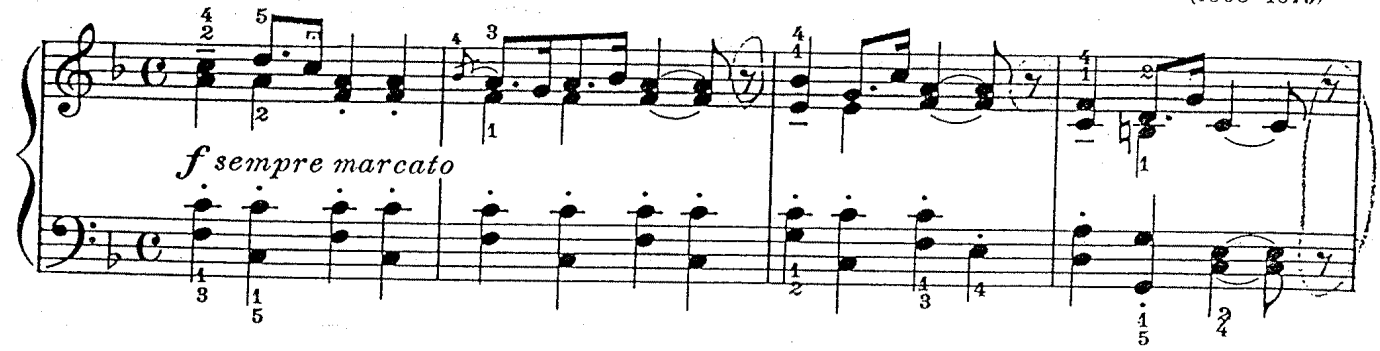
The following example has practically the same characteristics as a MILITARY MARCH. Set a good Tempo and preserve it throughout. Let the rhythm be sharply marked with plenty of accent. Play with spirit and care-free abandon.

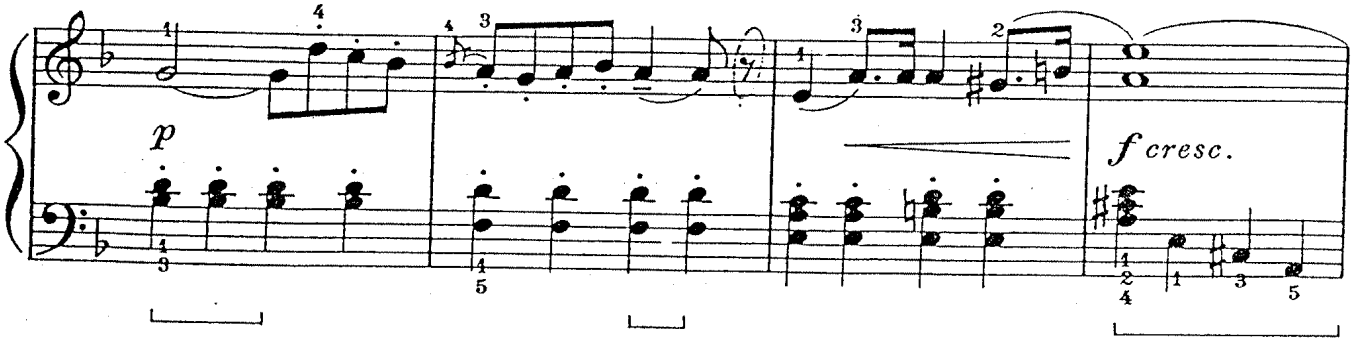
Toreador Song

March tempo

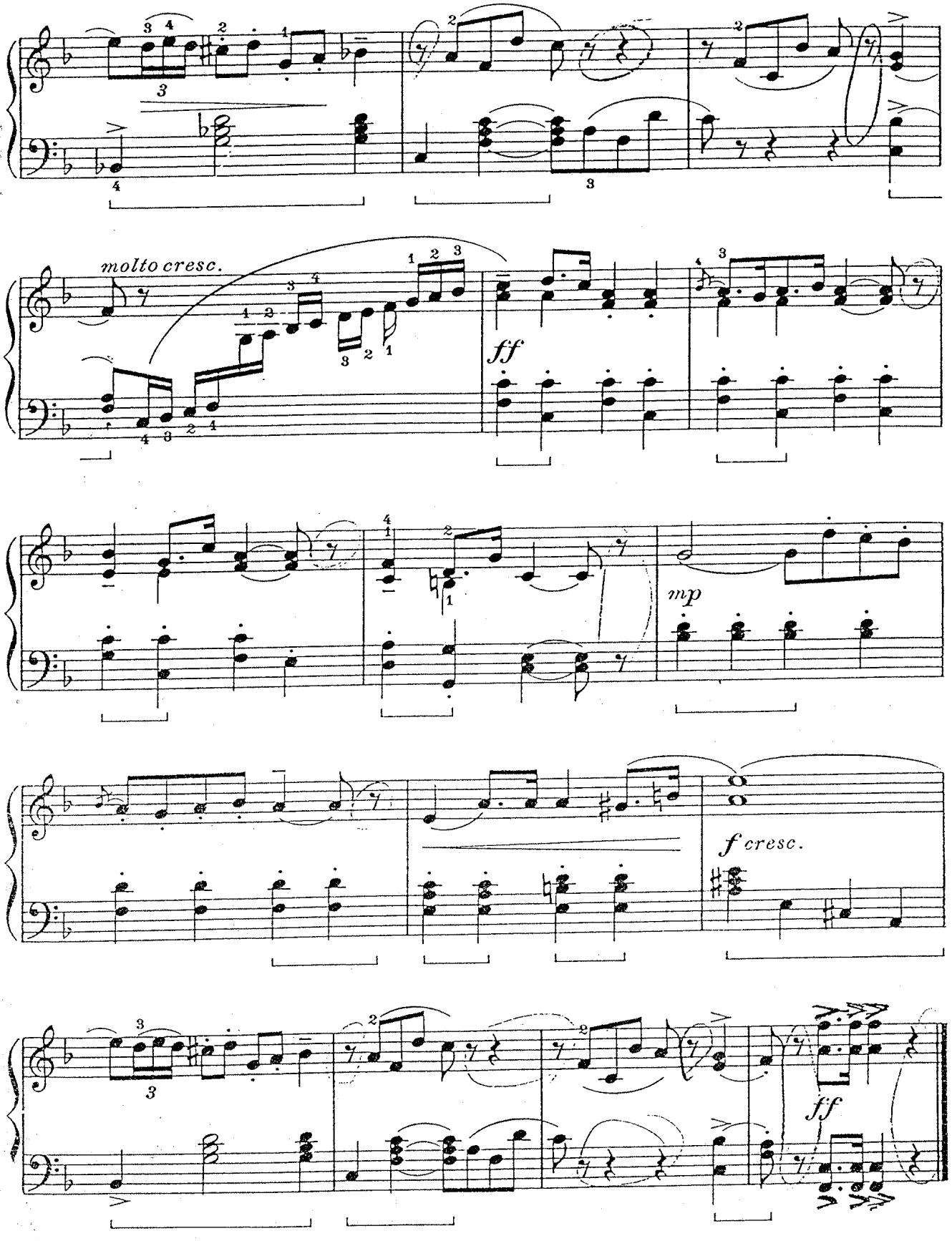
from the Opera "Carmen"

Georges Bizet
(1838-1875)





For technical development, use John Thompson's "Third Grade Book of Velocity"

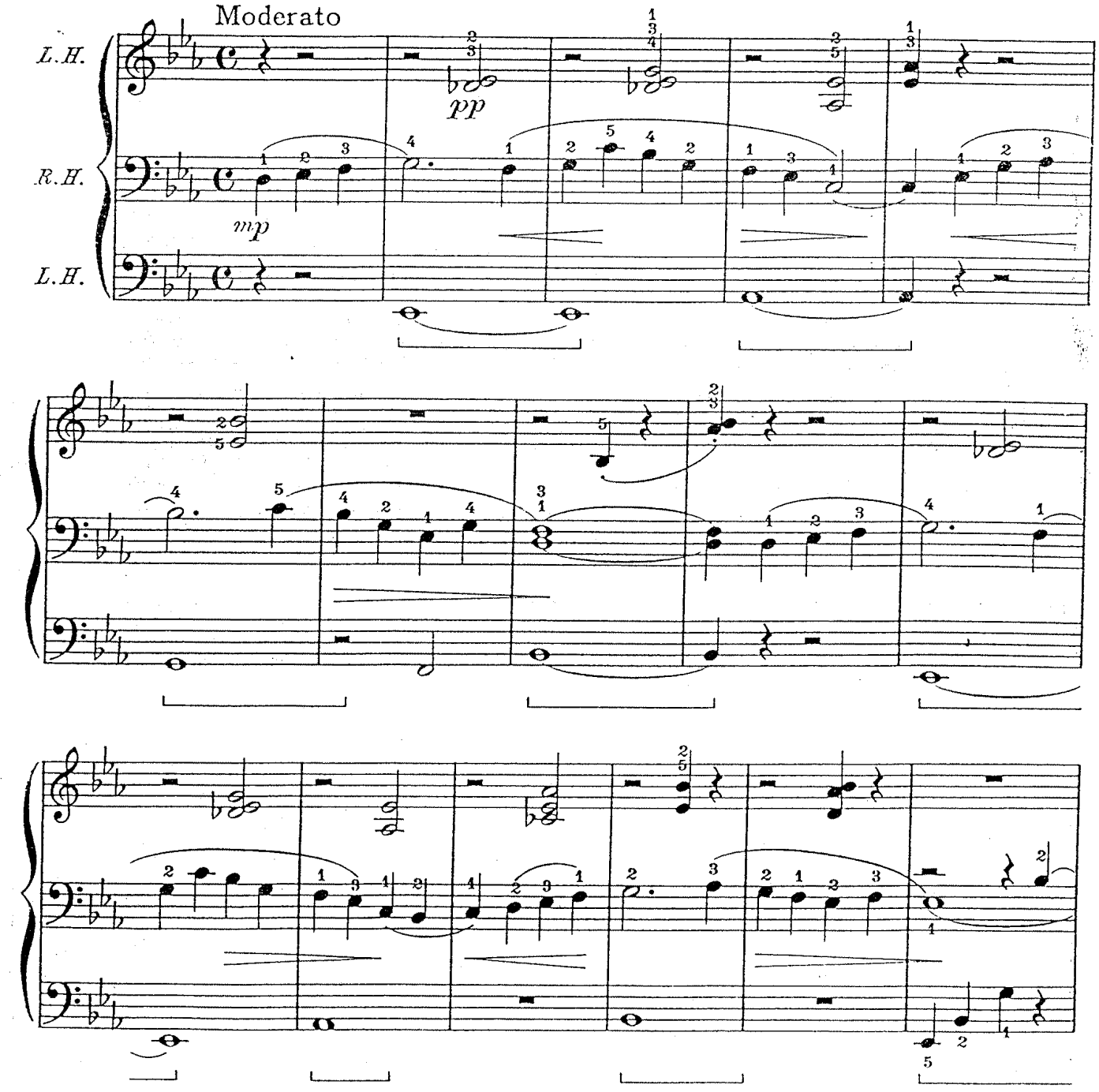

molto cresc.
ff
mp
f cresc.
ff

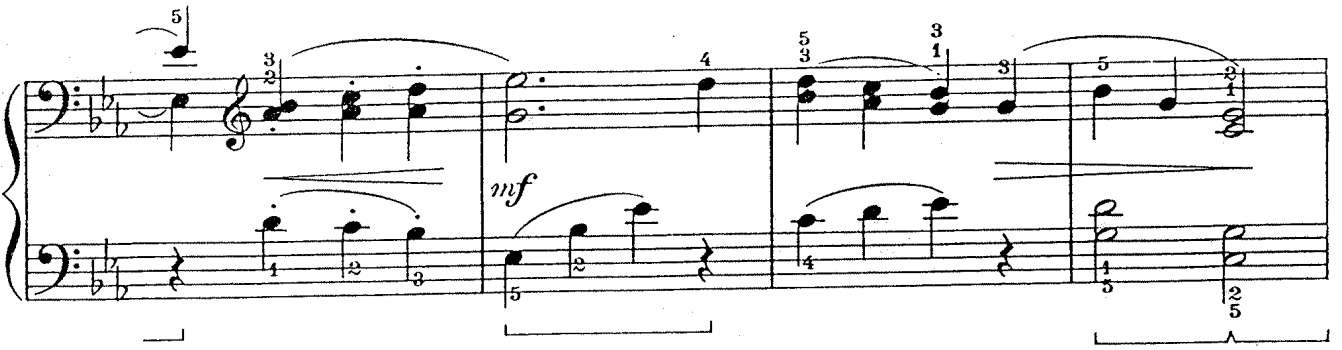
Many passages for piano solo are scored on three staves, and while at first glance this may seem to *complicate* matters, it will be found upon examination that it actually *simplifies* the reading Everybody wants to play songs and since they are written on three staves this piece will afford splendid preliminary practice.

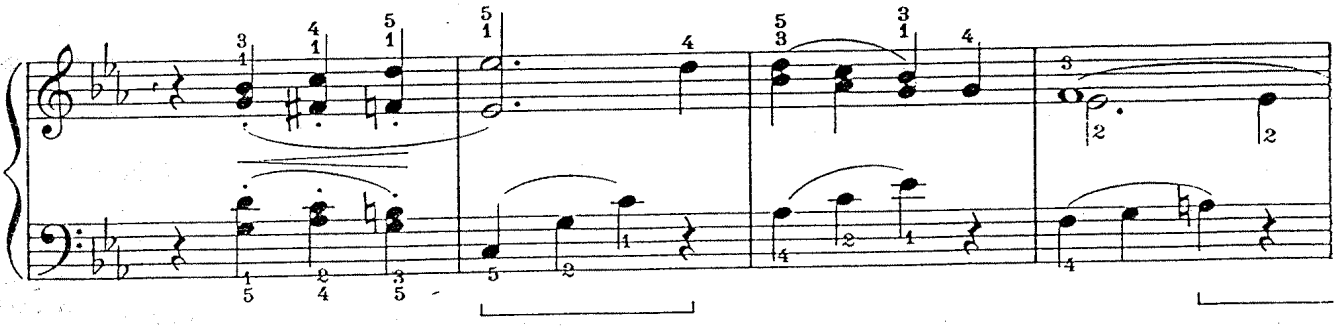
In the following example, note that the left hand crosses over the right and plays all the notes on the upper staff. See how effectively you can play this beautiful old Irish Folk-song which was named for the village of Londonderry. Give to it your best possible singing touch and try to imitate the tones of a 'cello. Pedal carefully and follow the marks of expression.

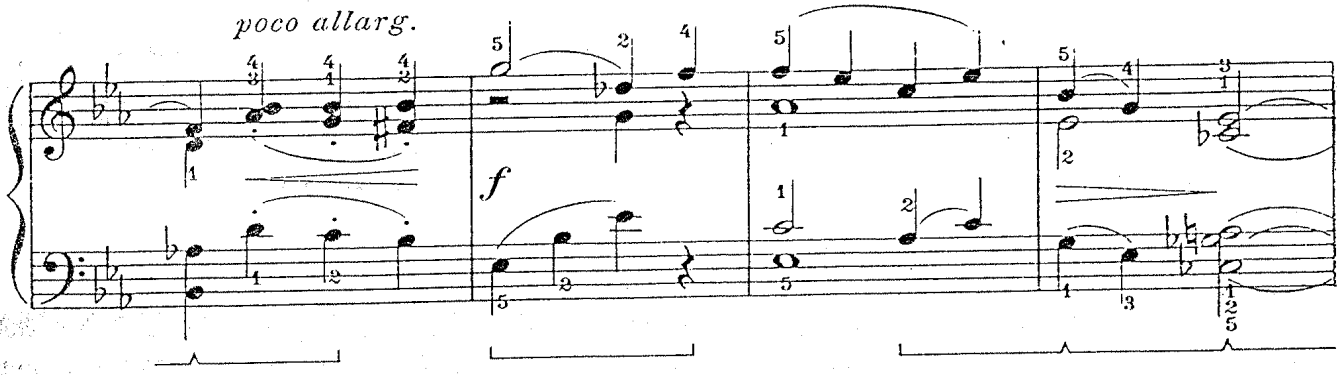
Londonderry Air

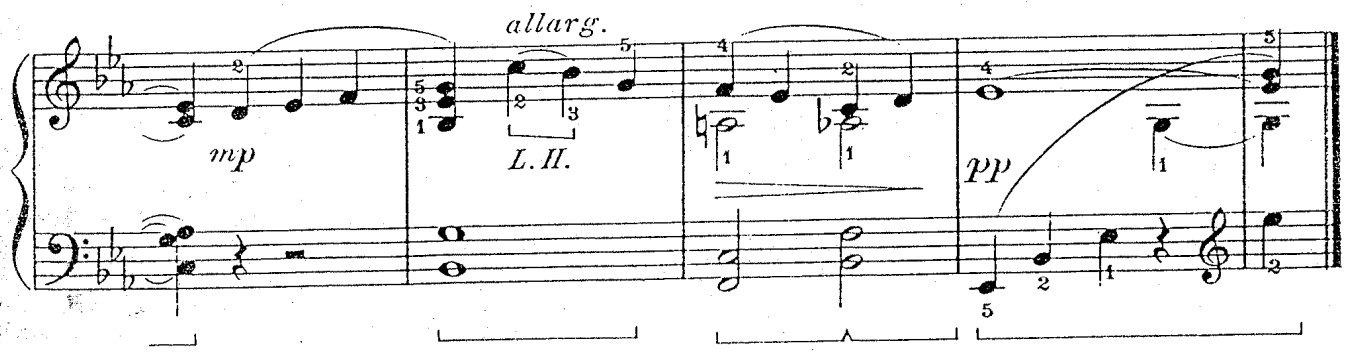
Irish Folk-song











For list of Third Grade teaching pieces see page 93.

DANCES are continually undergoing changes. All nations have traditionally distinctive forms of folk-dances. Those of England may be traced to three categories—the Sword Dance, the Morris Dance and the Country Dance. The Morris Dance possibly evolved from the Sword Dance. It derives its name from 15th Century Moors called Morisco. The Country Dance differs from the others in that it is danced by men and women in couples. Towards the end of the 16th Century it had become so popular at the Court of Queen Elizabeth that the Earl of Worcester, in writing of the merry country dances said: "Her Majesty is exceedingly pleased therewith".

English Dance, 1772 (Engraving, British Museum)

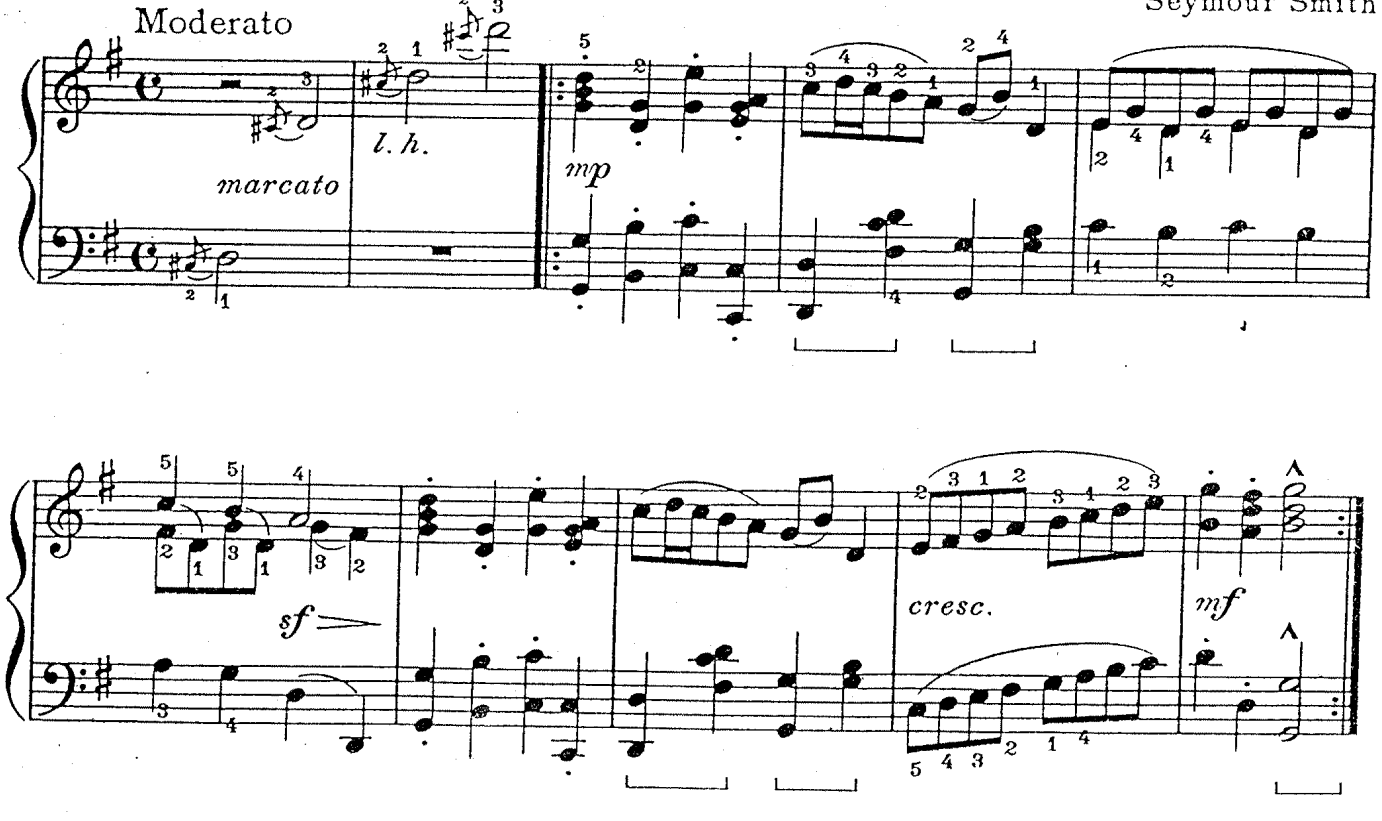
Since 1650 the word Country-Dance has been used to define the national dance of England. Court and Social dances evidently originated among the peasantry and evolved from adoptions of some of the dances held at the court-balls of France. In 18th Century England, the ball opened with couples promenading around the room to the music of a March; then Minuets were danced followed by Gavottes and merry Country Dances.

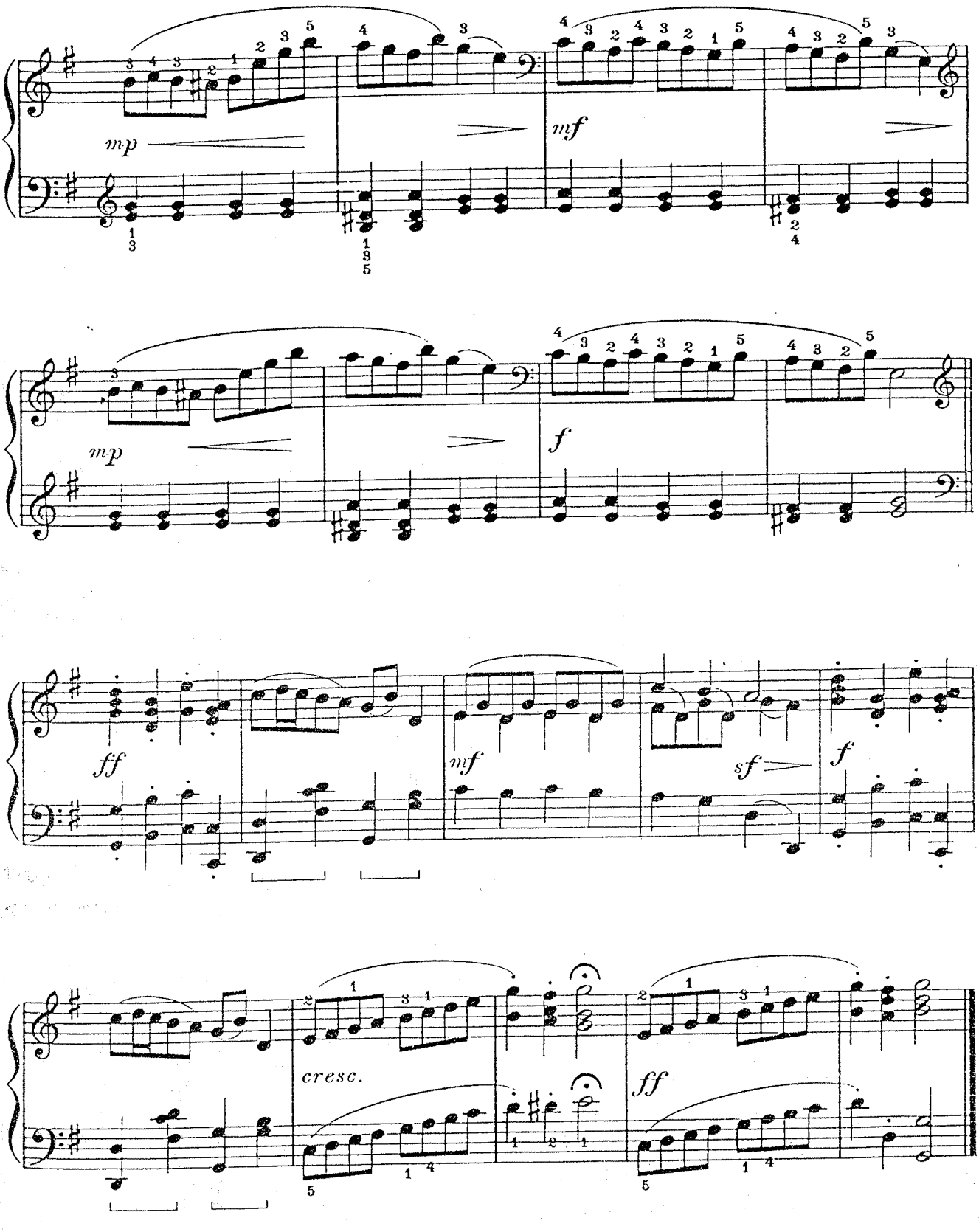
The following is an excellent example of the old English Dance. It should be played at a moderate tempo, in well-marked rhythm and with stateliness.

Dorothy

r. h. Old English Dance

Seymour Smith



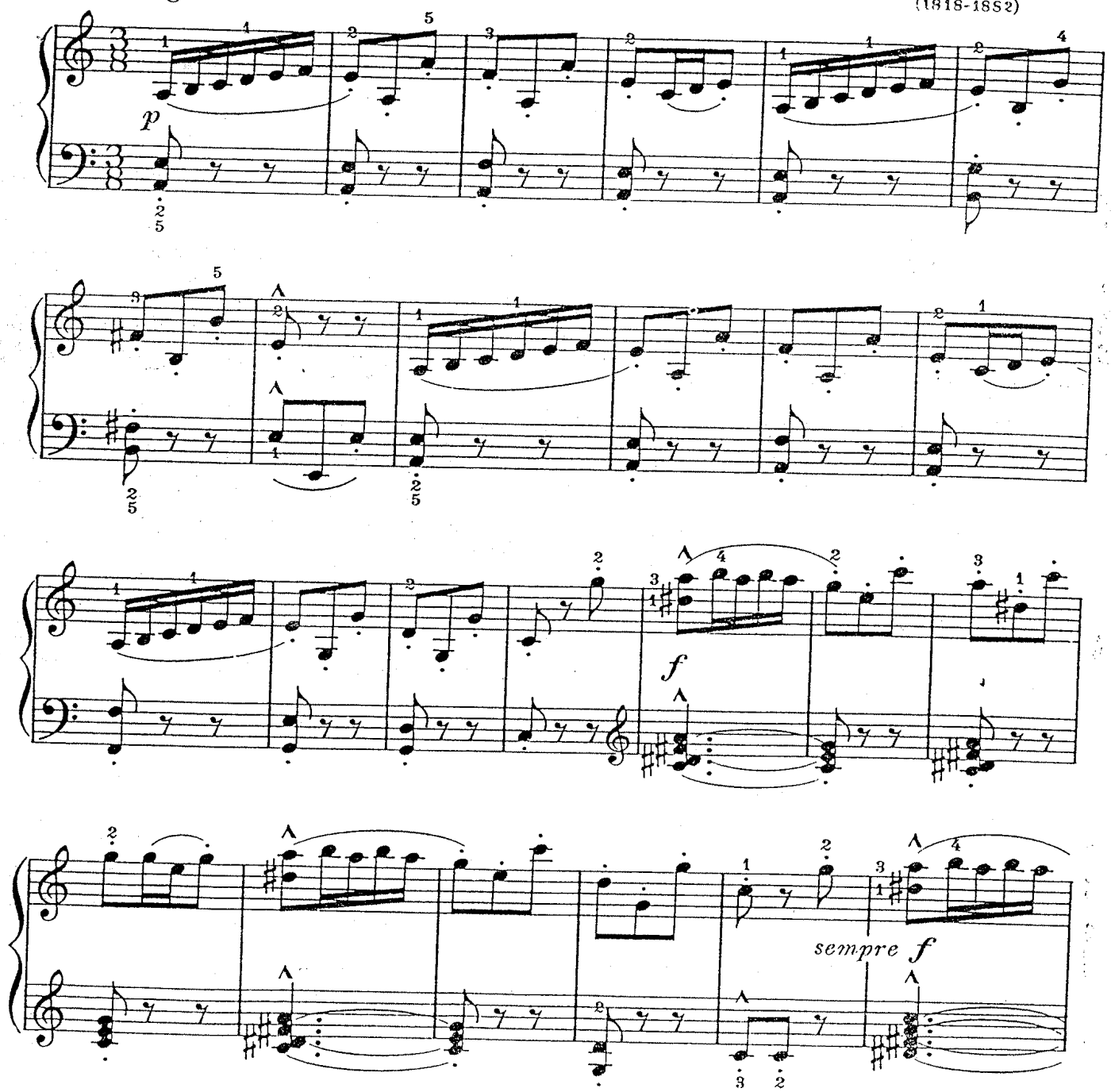

mp
mf
mp
f
ff
mf
sf
f
cresc.
ff

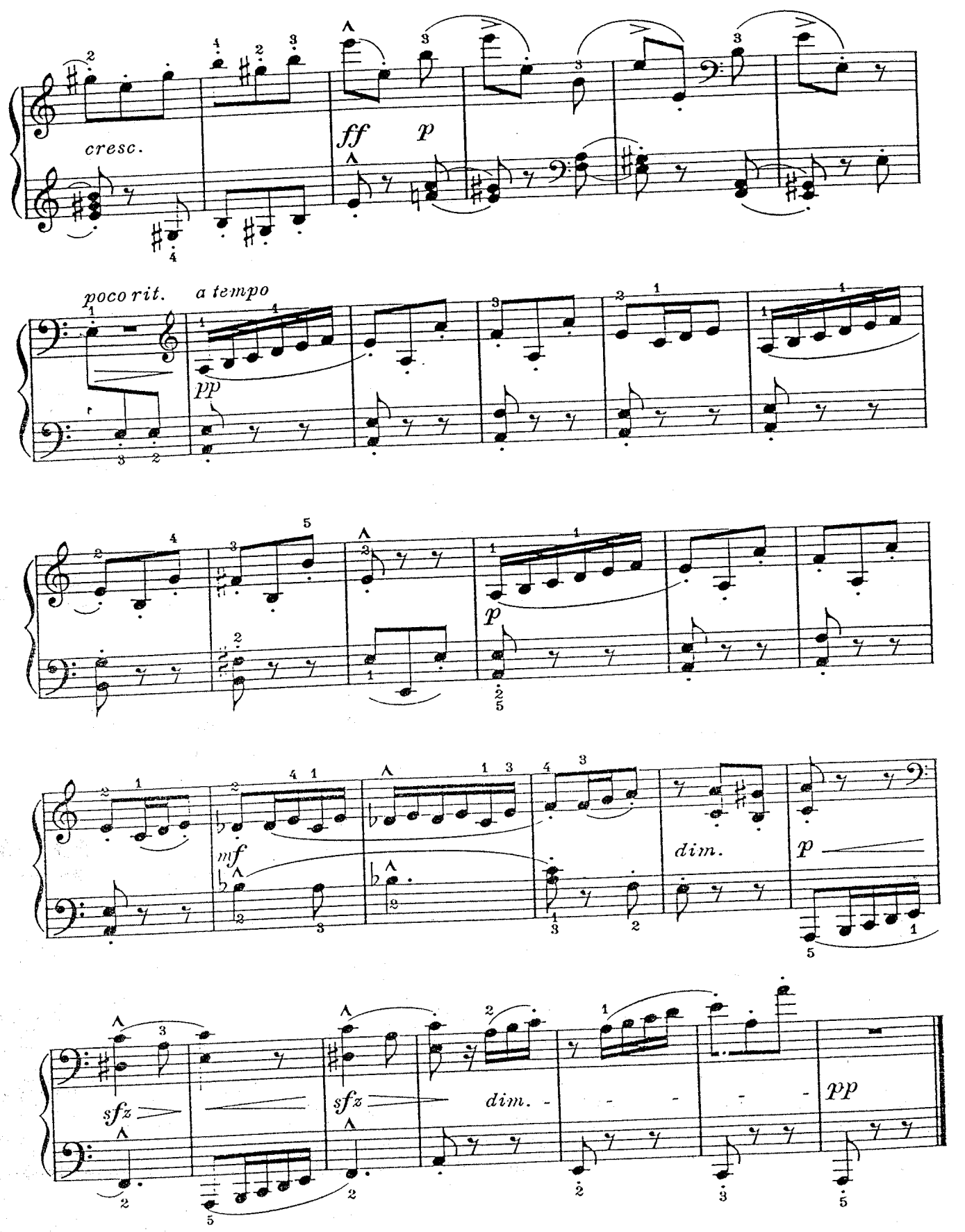
The following composition is in the DANCE FORM and *rhythm* is therefore of paramount importance.
Preserve a sharp, brittle rhythm through the entire piece.
Set a fairly animated *tempo* and keep it intact.
As suggested by the title, the mood is one of eerie mystery.
Make a wide contrast between legato and staccato.
Be sure to give plenty of emphasis to the sudden accents that occur at unexpected intervals.
In the last four measures the Witches fade away as noiselessly as shadows– *(dim. . . . . pp)*

Witches' Dance

Allegro animato

Th. Kullak, Op. 4, No. 2
(1818-1882)




cresc.
ff
p
poco rit.
a tempo
pp
p
mf
dim.
p
sfz
sfz
dim.
pp

FRANZ PETER SCHUBERT, whose lyric compositions have thrilled the world, was born of very poor parents in Vienna, January 31, 1797. His father was a school-master and his mother, like Beethoven's mother, had been a cook. When he was eight years old, his father taught him to play the violin. He had such an exquisite soprano voice at the age of eleven that he was sent to a religious school where boys who sang in the Emperor's Chapel were educated. By the time he was eighteen years old he had written 150 songs and at the age of thirty-one over 600 songs, many piano pieces, and nine Symphonies were credited to his pen.

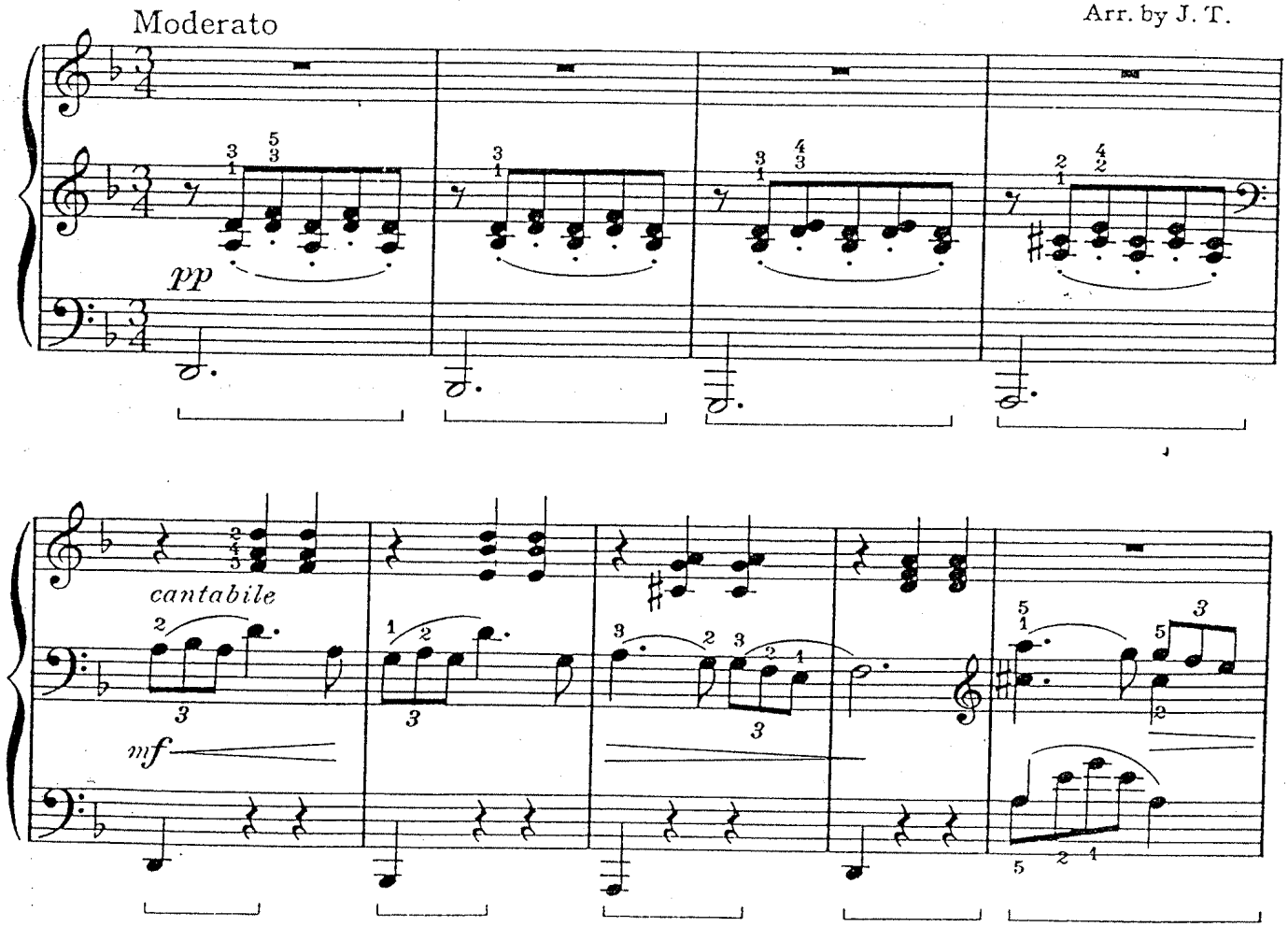
Schubert lived during a period of great unrest in Europe; he was only thirty-one years old when he died and despite his prolific contribution to music he was very poor when he died in Vienna, Nov. 19, 1828.

The SERENADE was written as a song for mezzo-soprano solo and chorus. Grillparzer, a friend of Anna Frölich wrote the words to celebrate the birthday of one of her pupils. It was sung for the first time in the open air under moonlight.

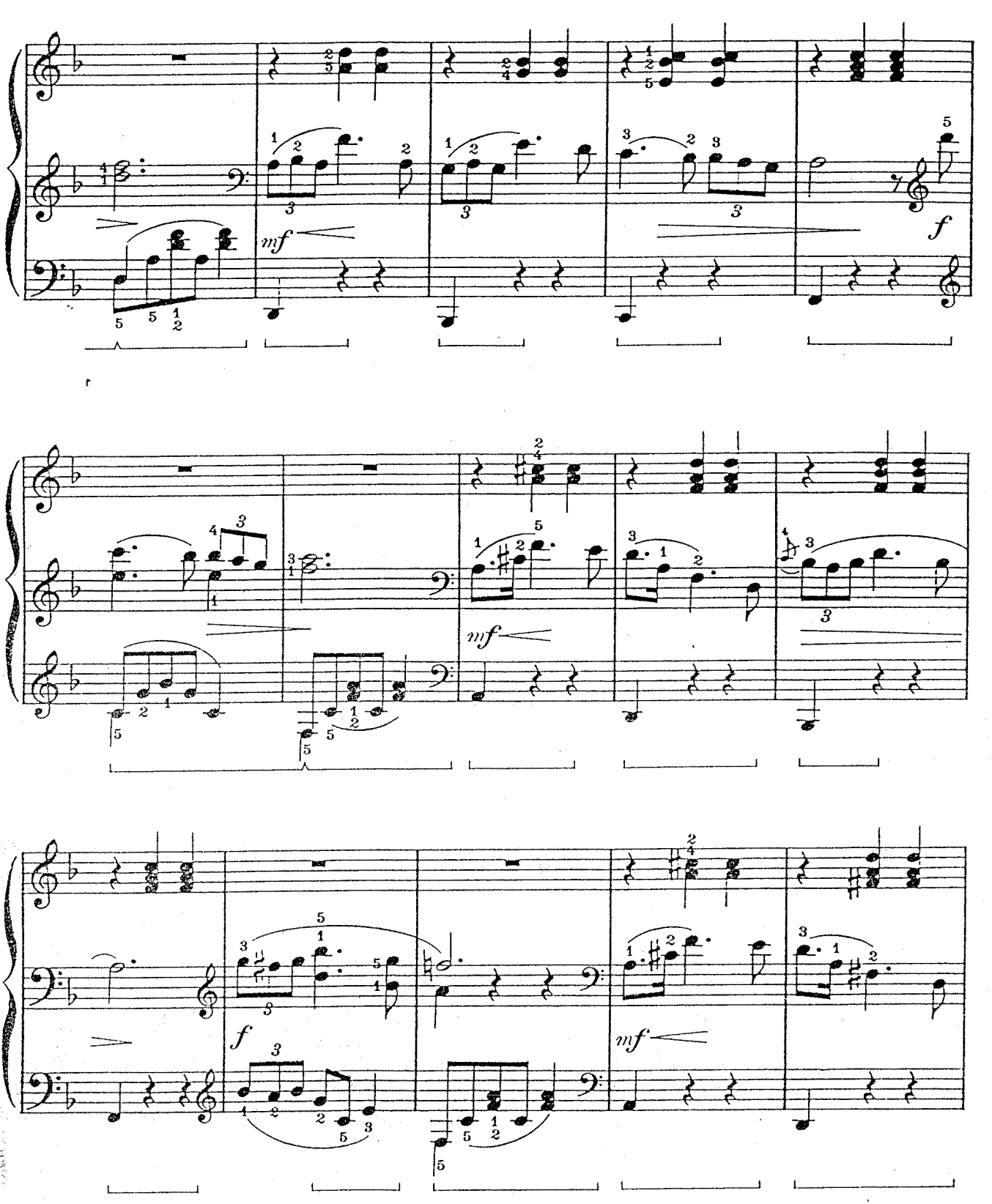
Serenade

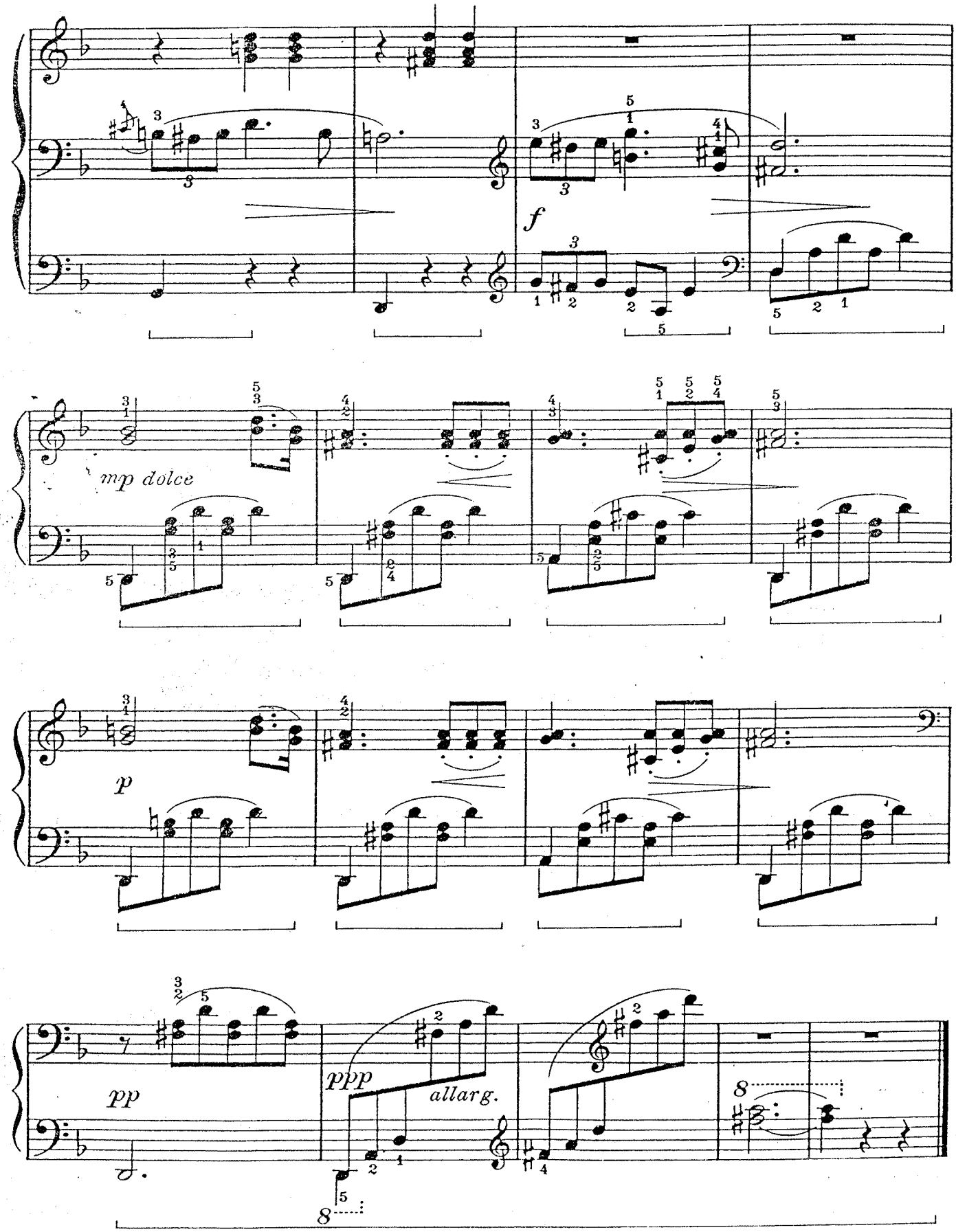
Op. 134

Schubert (1797-1828)
Arr. by J. T.



In piano music, the sign indicates *portamento*, and means that the notes are to be played in a manner *long but detached*.


mf
f
mf
mf
f
mf


f
mp dolce
p
pp
ppp
allarg.

The SPINNING-WHEEL, an English invention of about 1550, was used by early American settlers for spinning their yarn. It was usually made by wheelwrights and consisted of a rotary spindle operated by a fly-wheel and treadle. *The Cherokee Indians around the Great Smokie Mountains were taught by English Colonists to become expert weavers and spinners. A Cherokee wheelwright became quite famous for his beautiful Spinning-wheels which were frequently presented as gifts to brides and grooms of the grand old mountain-folk.

Descendants of these early colonists still spin as of old. In the fairly recent photo, we depict one of the rugged inhabitants from the "Heart of the Great Smokies" of Tennessee at her wheel.

The Spinning-wheel has been the inspiration for many great masters of music; Mendelssohn in his songs, Wagner in his operas, etc. One of the most delightful scenes in Flotow's opera "Martha" is built around the Spinning-wheel Quartet.

*From "The Lure of the Great Smokies" by Robert L. Mason

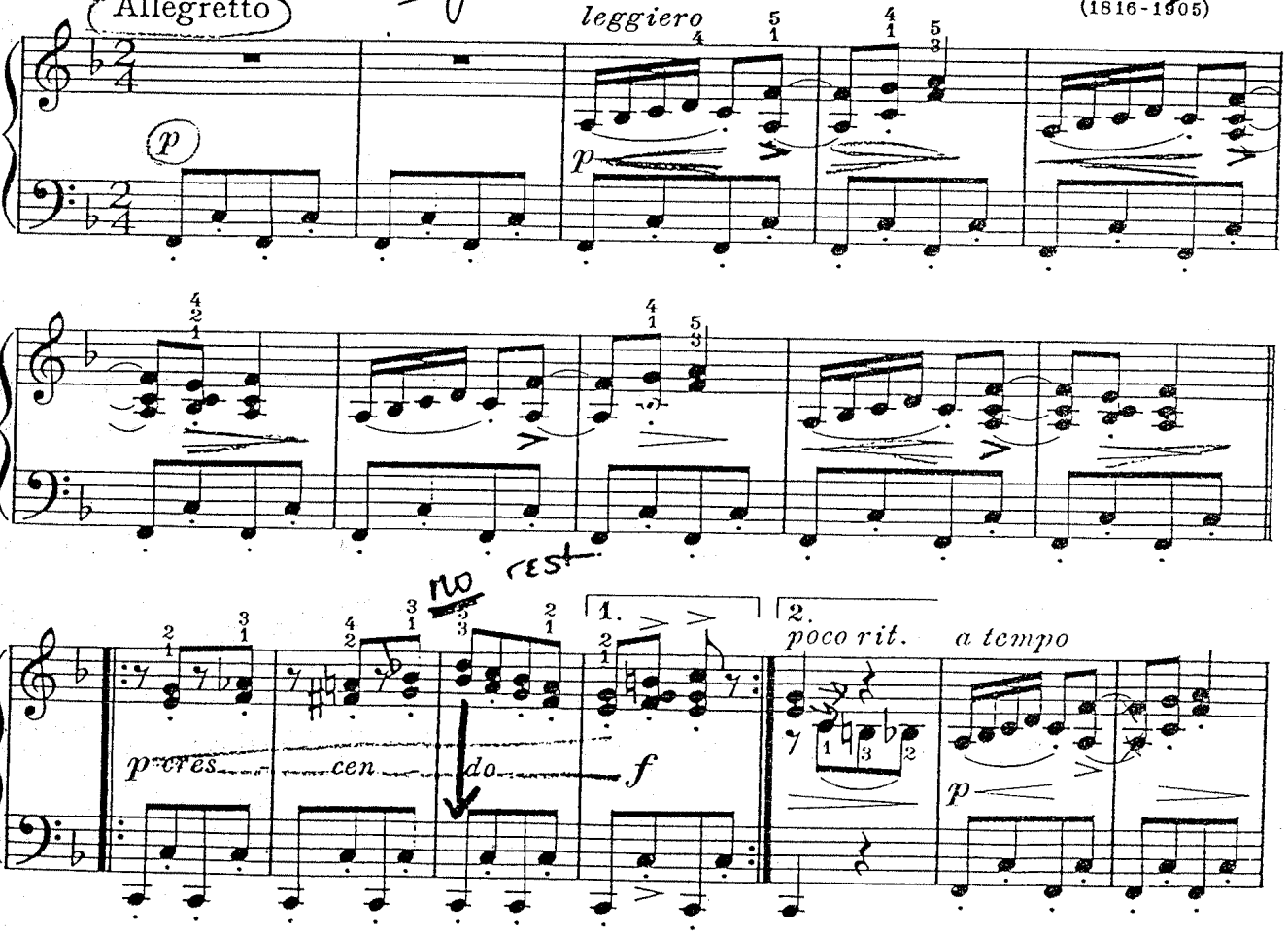
The opening n (left hand) depict the starting of the wheel after which the composer has cleverly injected a constant undercurrent of tone which swells a cedes (Crescendo and Diminuendo) as the wheel revolves. Try to hear, mentally, the monotonous song of the Spinning W which forms t

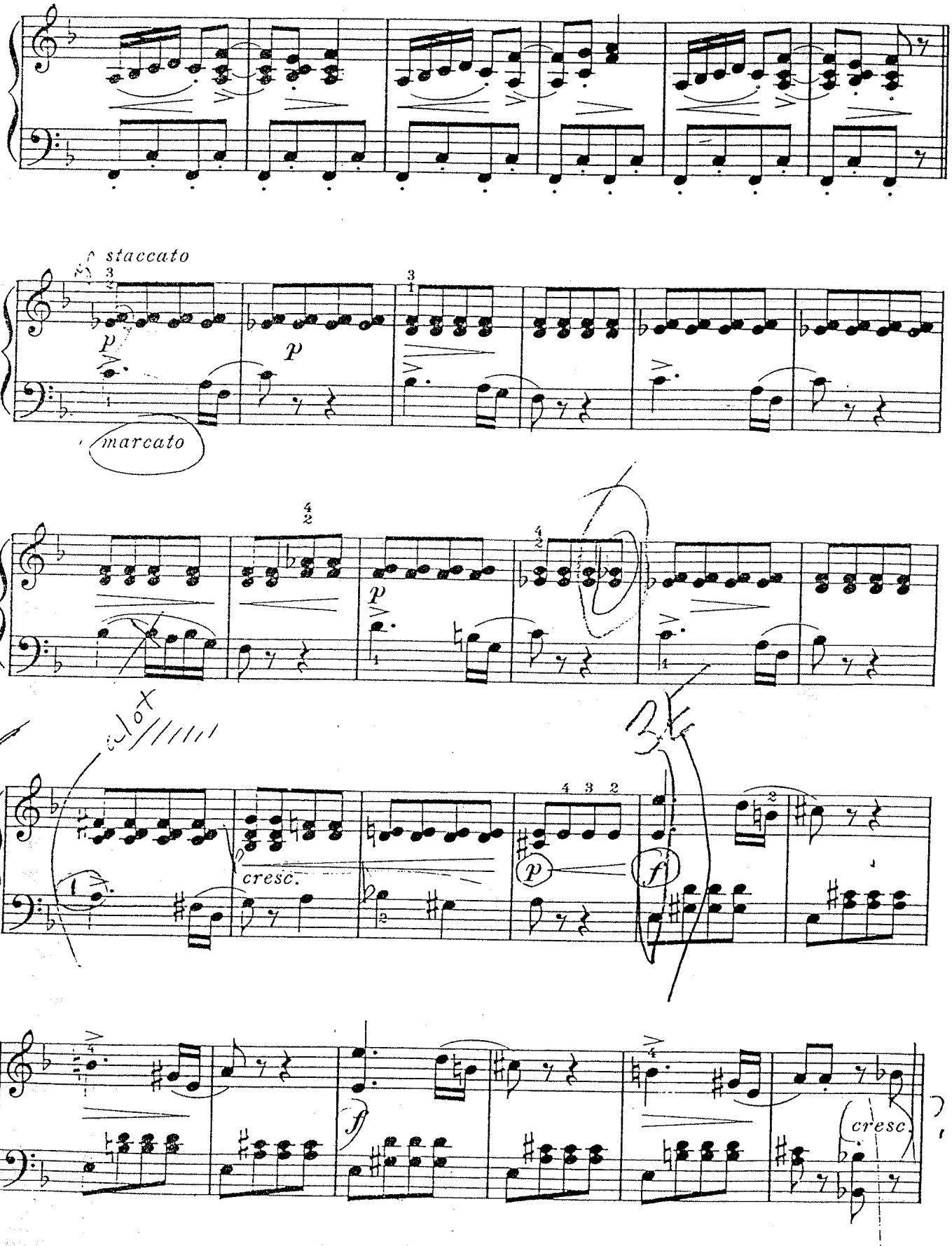
Super Excellent 5/2 Eg

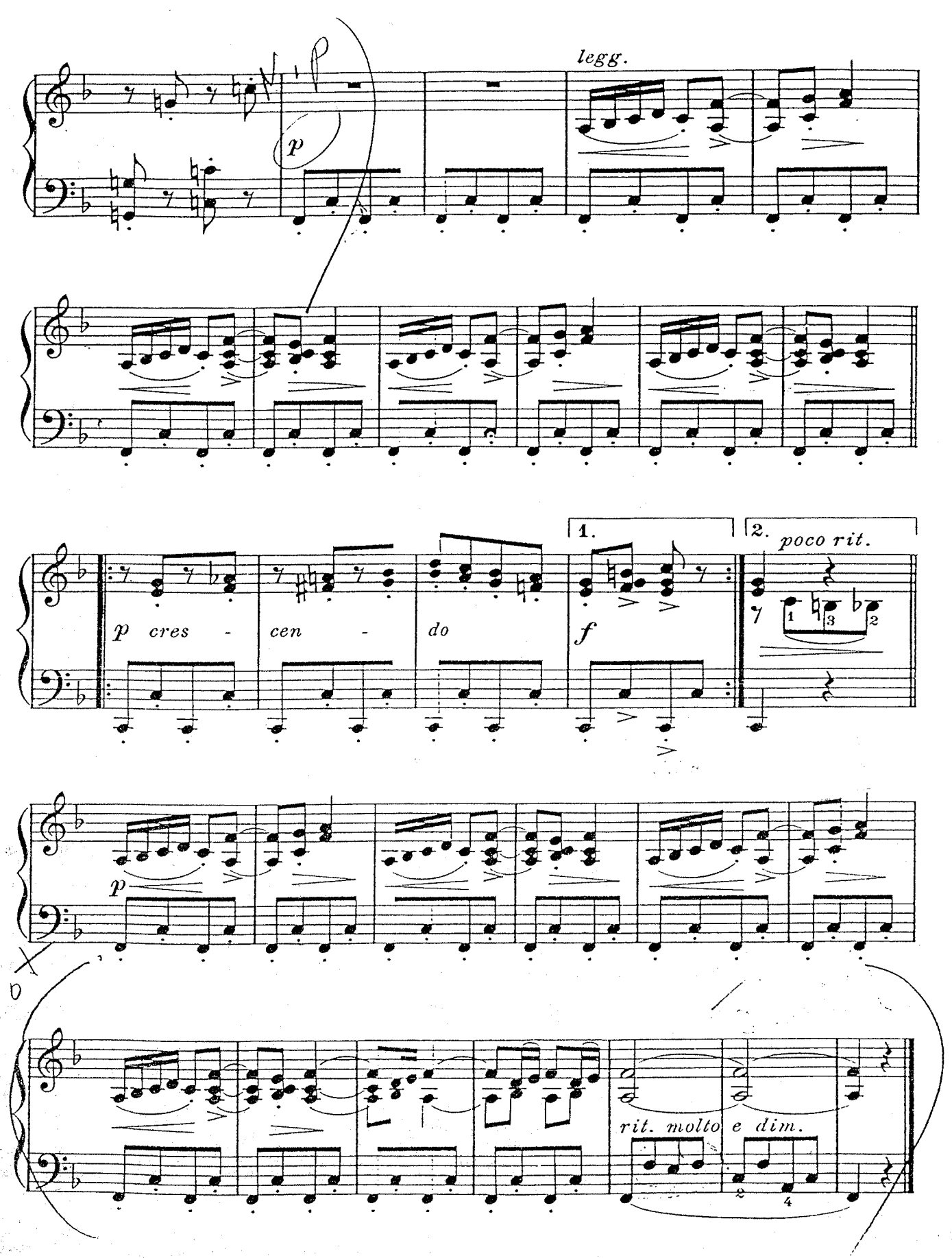
Super-Excellent 10-3-69 Eg

Spinning Song

Albert Ellmenreich
(1816-1905)




staccato
p
p
marcato
p
cresc.
p
f
f
cresc.


legg.
p
1.
2.
poco rit.
p cres - cen - do
f
p
rit. molto e dim.

BENJAMIN GODARD, romantic composer, was born in Paris, August 18, 1849. During his brief span of life (46 years) he wrote a series of chamber compositions--*Trios and String Quartets*—*Operas* and many *Songs*. He orchestrated Schumann's *Scenes from Childhood* which was produced at the Concerts du Châtelet in 1876.

His first opera, *The Jewels of Jeannette* (one act) was given in Paris in 1878. Ten years later, on February 25, 1888, his opera in four acts, JOCELYN, was produced in Brussels, and on October 13, it was heard for the first time in Paris. It was only fairly successful, but the BERCEUSE has won undying popularity. In Act II, outside the cave of the Eagles, Jocelyn (the tenor role), sings the beautiful song which has been here transcribed for piano.

INTERPRETATION

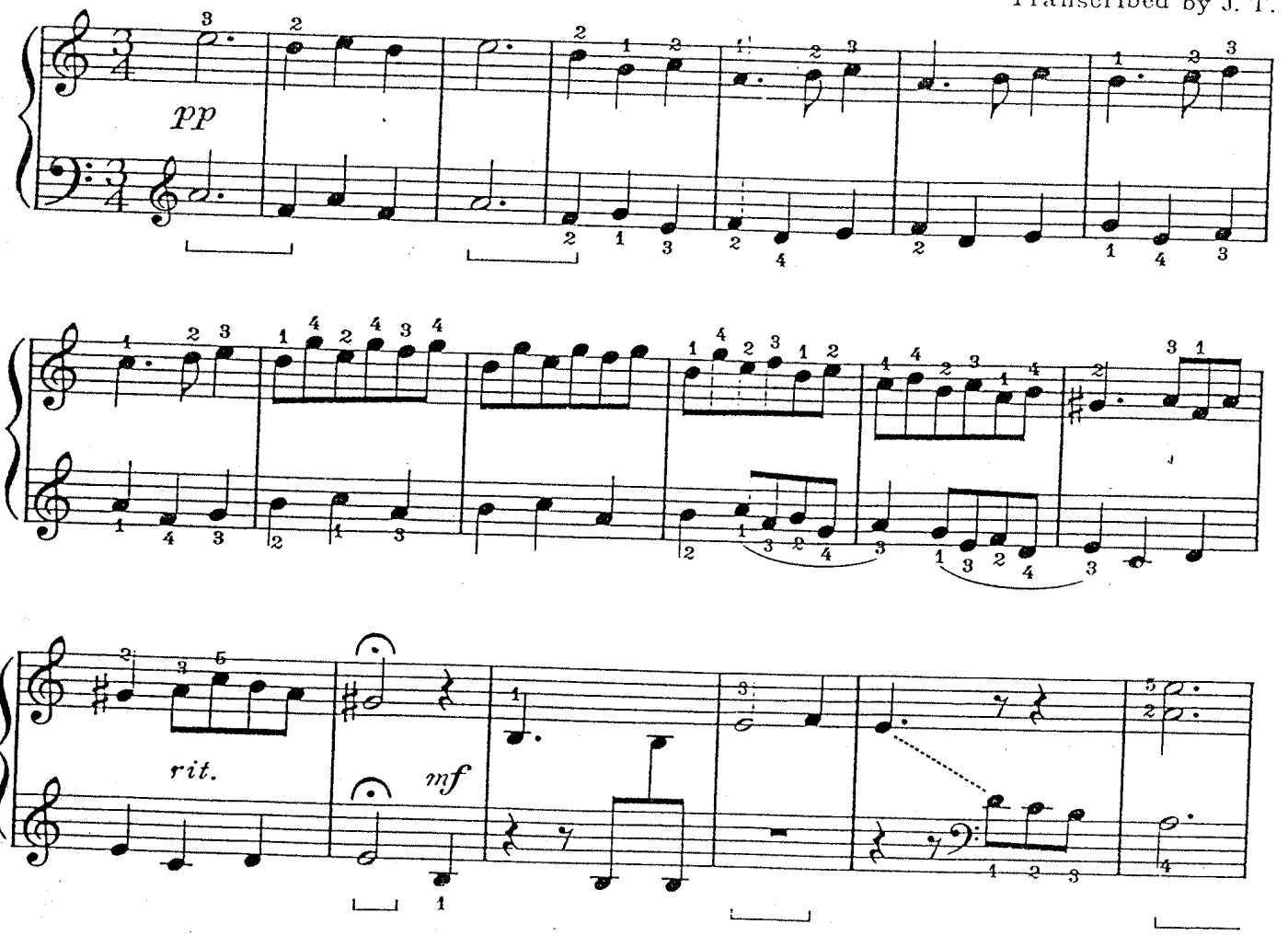
Play quietly in the style of a Cradle Song and make the most of the melody in the second section marked Andante Moderato.

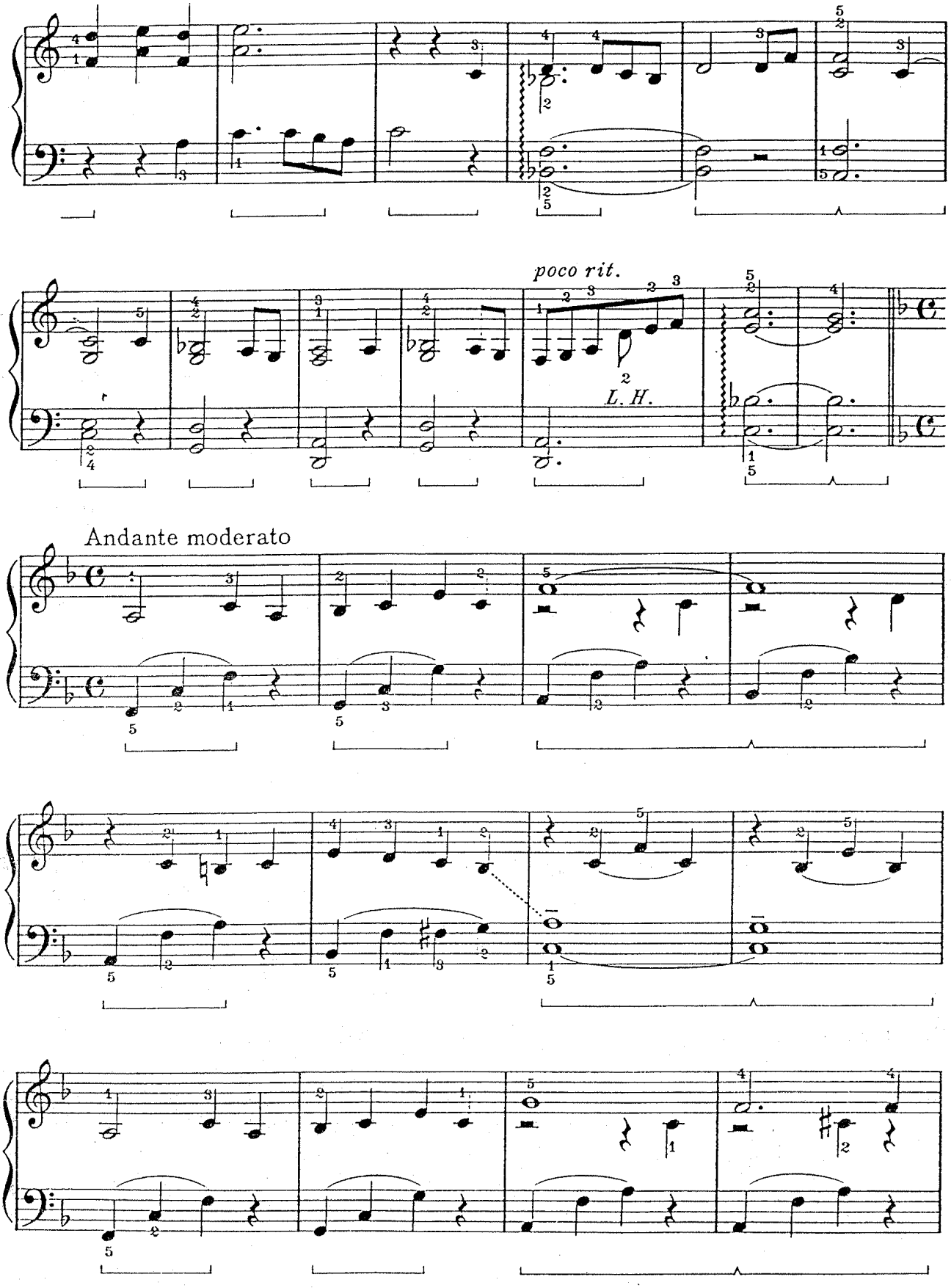
Berceuse

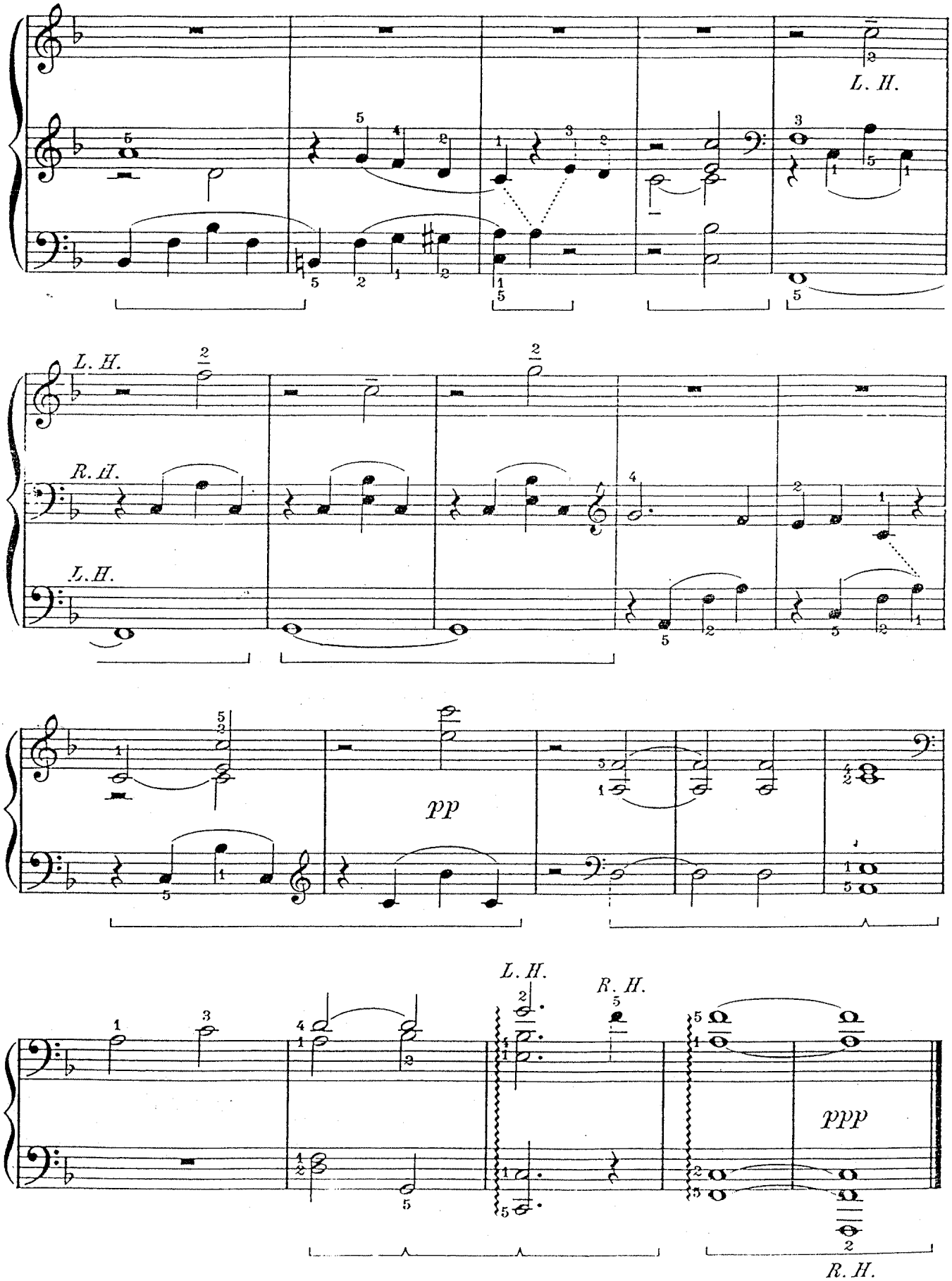
from "Jocelyn"

Benjamin Godard
(1849-1895)
Transcribed by J. T.

Andantino




poco rit.
L. H.
Andante moderato


L. H.
R. H.
L. H.
L. H.
pp
L. H.
R. H.
ppp
R. H.

Read & know:

> = An accent of ordinary intensity.

^ = The wedge-shaped accent indicates unusual emphasis.

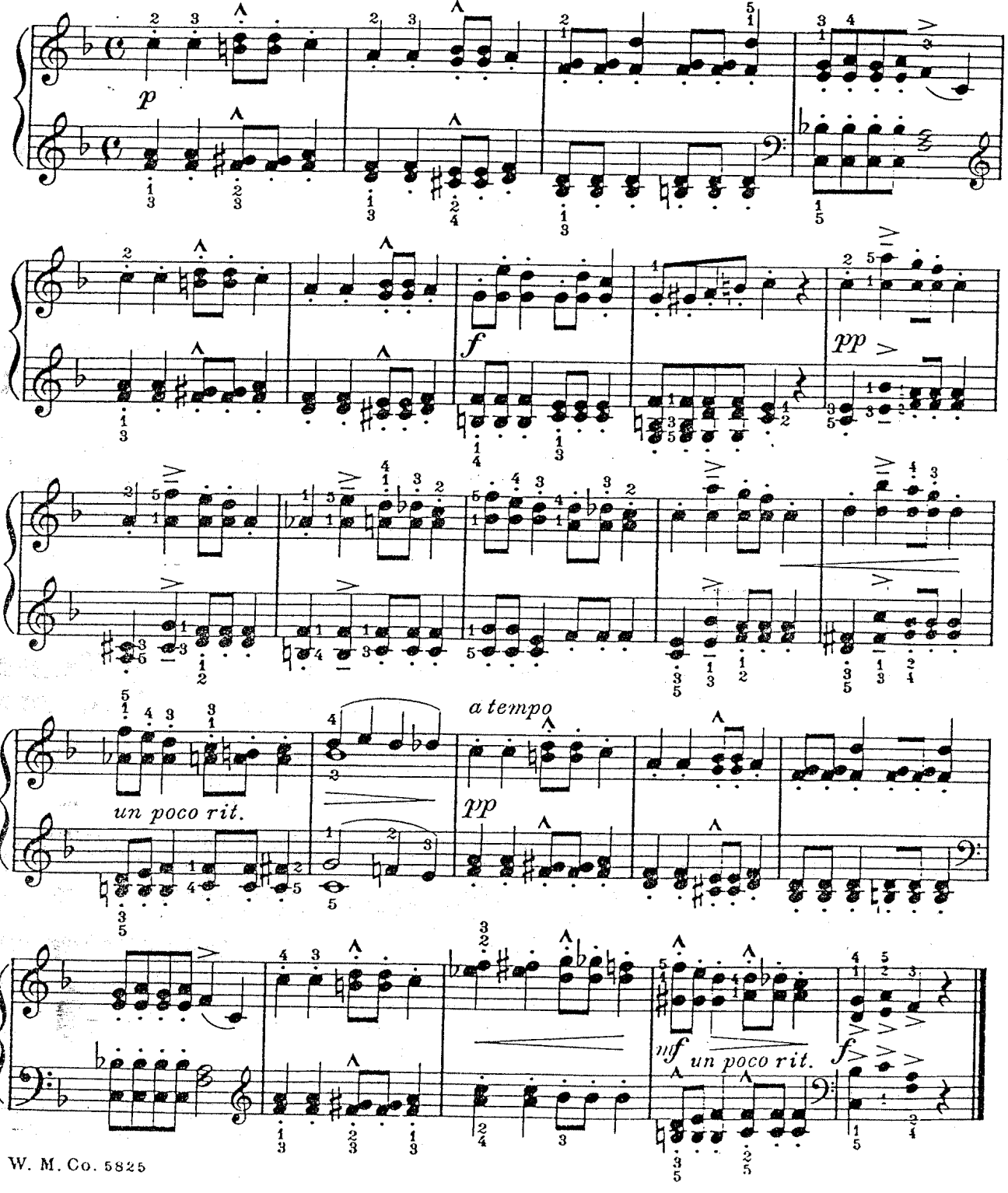
Accents are also indicated by the sign, *sfz* called *sforzando*. This should not be confused with the sign, *f*, *(forte)* which means loud.

Will-o'-the-wisp

An Etude in fore-arm staccato

Leggiero, volante

Franz Behr, Op. 309, No. 2



Beethoven *From a painting by Schloesser*

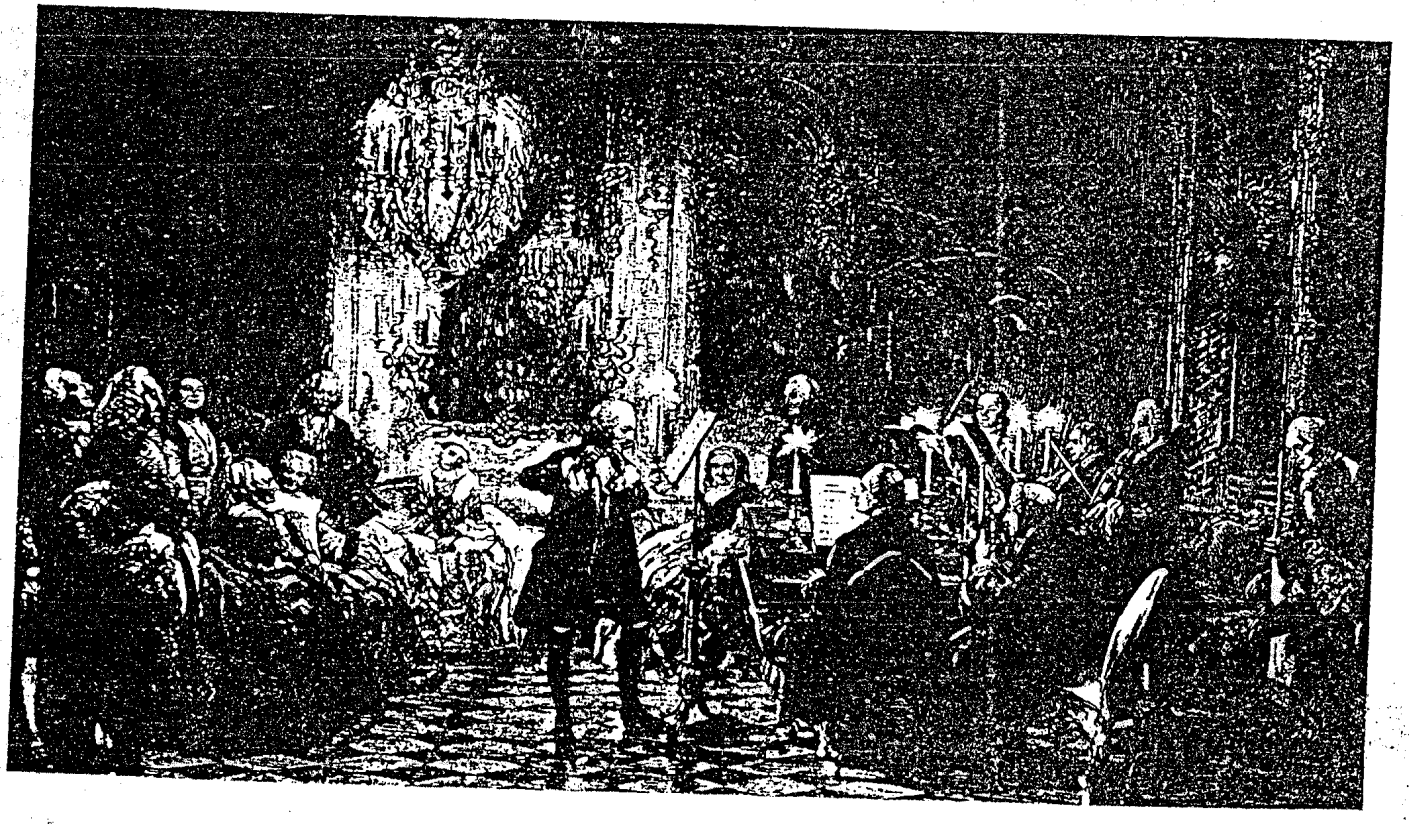
CHAMBER-MUSIC: The term commonly applies to instrumental music such as String Trios, Quartets, etc., suitable for performance in a room or small hall. The early history of *chamber-music* dates back to the 16th Century. Giovanni Gabriéli (1557-1612), organist at St. Marks in Venice, experimented with combinations by introducing *madrigals* for instruments instead of for voices. He wrote a *Canzona* for two violins, cornetti, tenor and two trombones which was published in 1615, three years after his death. This was probably the first *chamber-music.*

Chamber-music originated in the contacts between musicians and lovers of music. It was written to be played in the drawing-rooms of the nobility for the enjoyment of the players and the listeners. In orchestra playing, the effect is the result of a duplication of mass in sound whereas in *chamber-music,* each player is individual, but the group must think and feel together.

When Louis XIV, *le Grand Monarque,* was King of France, he appointed François Couperin his personal music-master and the royal organist. Couperin began to develop trios in the concerts he gave every Sunday evening for the King and his court at Versailles.

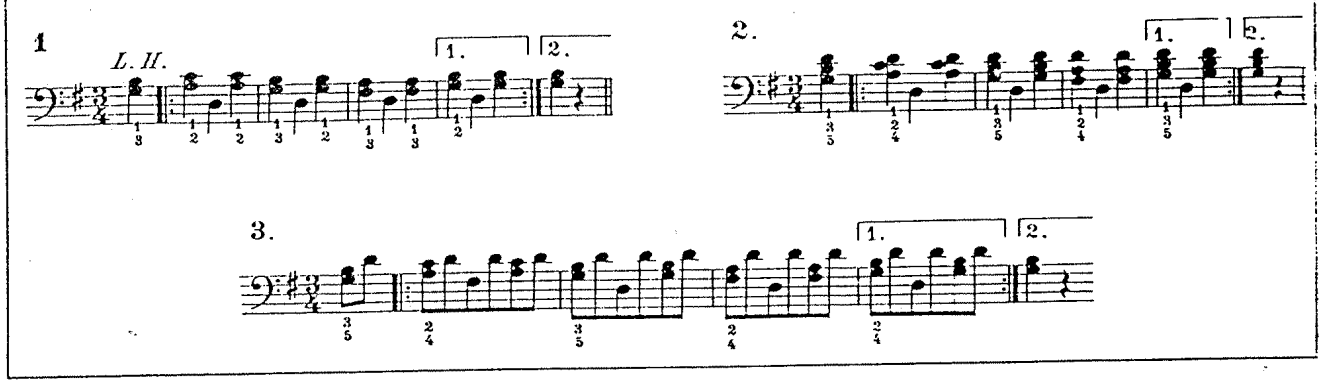
Frederick the Great frequently took part in Chamber concerts at Sans-Souci during his reign in Prussia (1740-1786).

In Beethoven's day, chamber-music was the accepted form by which symphonies could be played in the home. This great master of symphony wrote five string Trios, sixteen Quartets, two Quintets, two Sextets, and a Septet.
The example on the opposite page is part of a Minuet from his famous Septet in E♭, Op. 70, scored for Clarinet in B♭, Bassoon, Horn in E♭, Violin, Viola, 'Cello and Bass. He was probably very fond of the opening theme for he used it (with quite different treatment) in one of his Sonatas.



A Chamber-Concert at Sans-Souci *From drawing by Adolf Menzel*

Preparatory Exercises

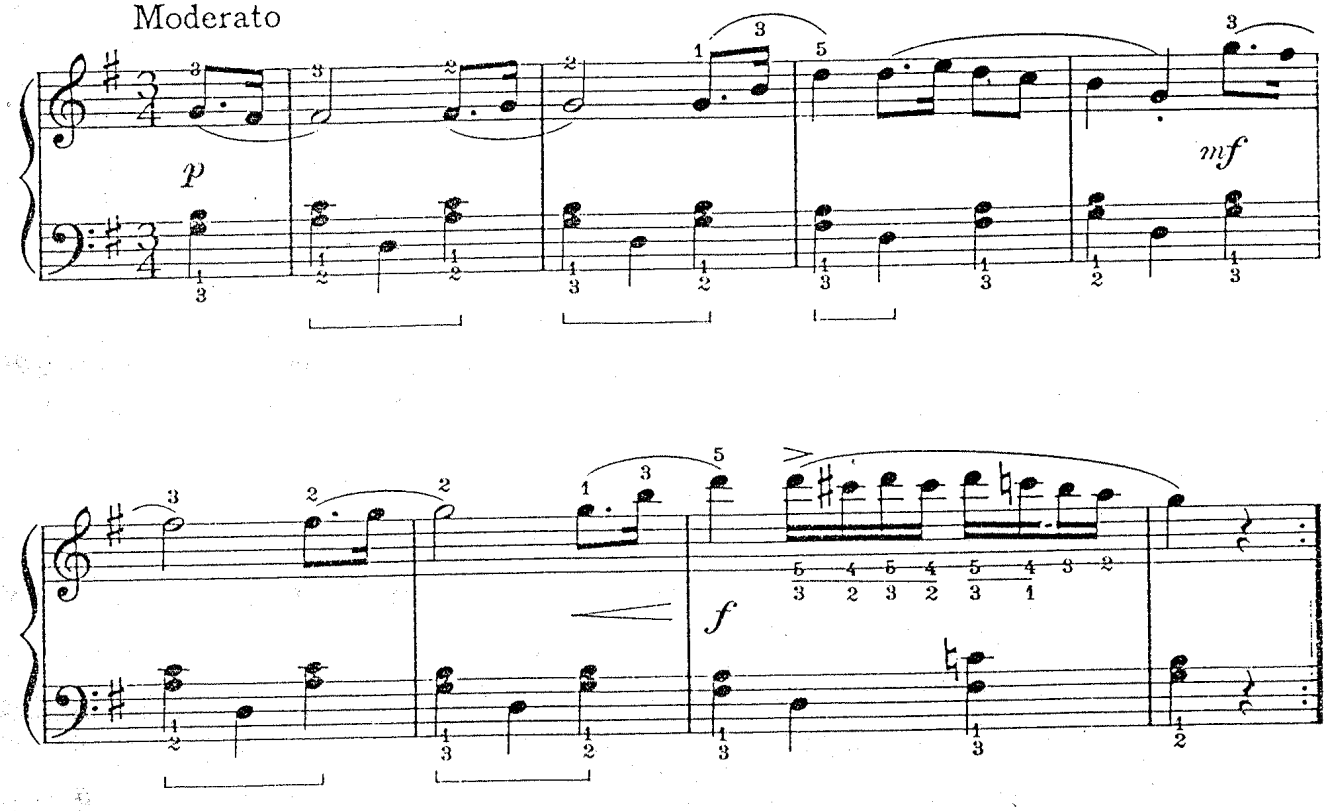


Minuet

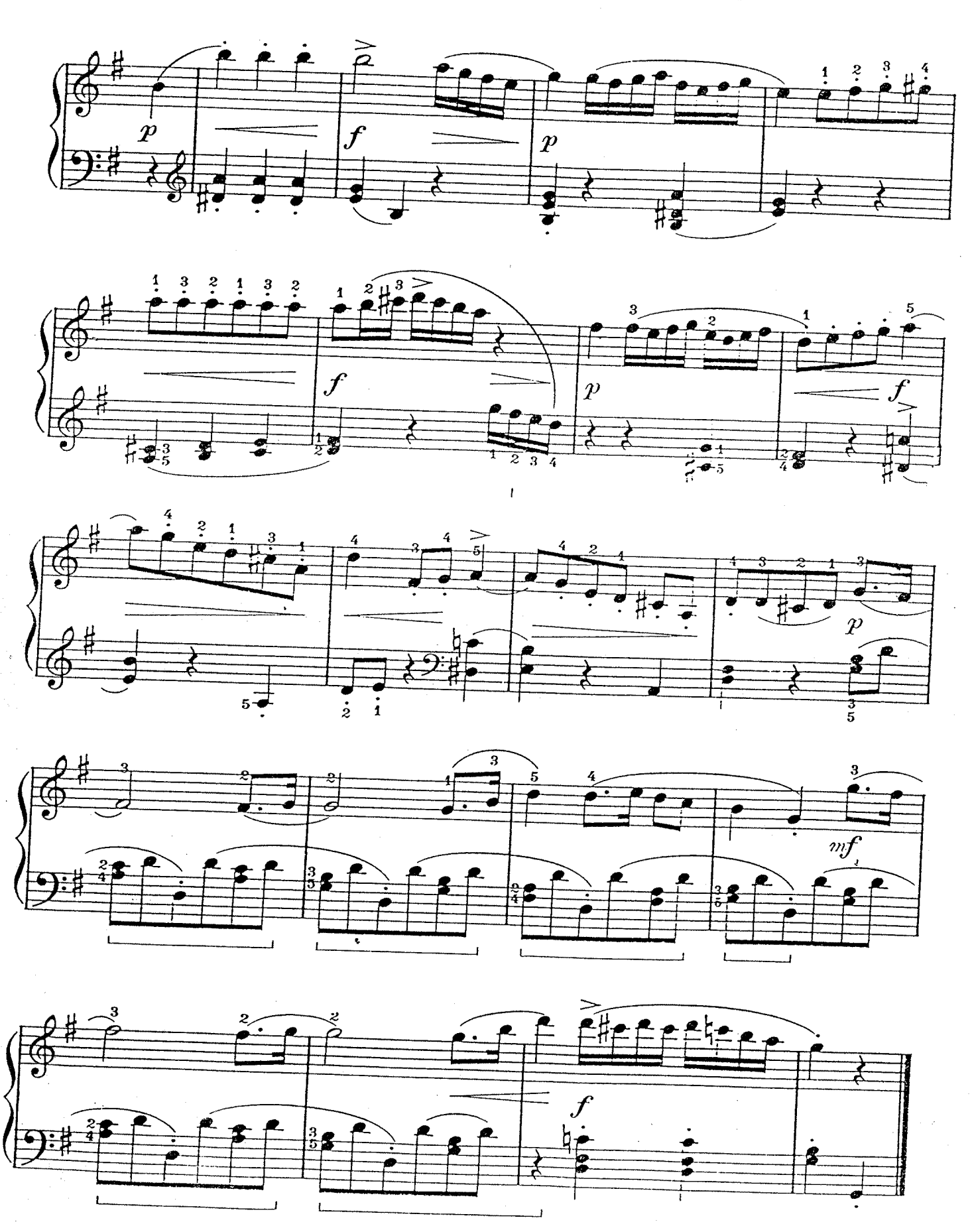
from "Septet"

Ludwig van Beethoven
(1770 - 1827)

Moderato



Choice Third Grade teaching pieces are listed on page 93.


p
f
p
f
p
f
p
mf
f

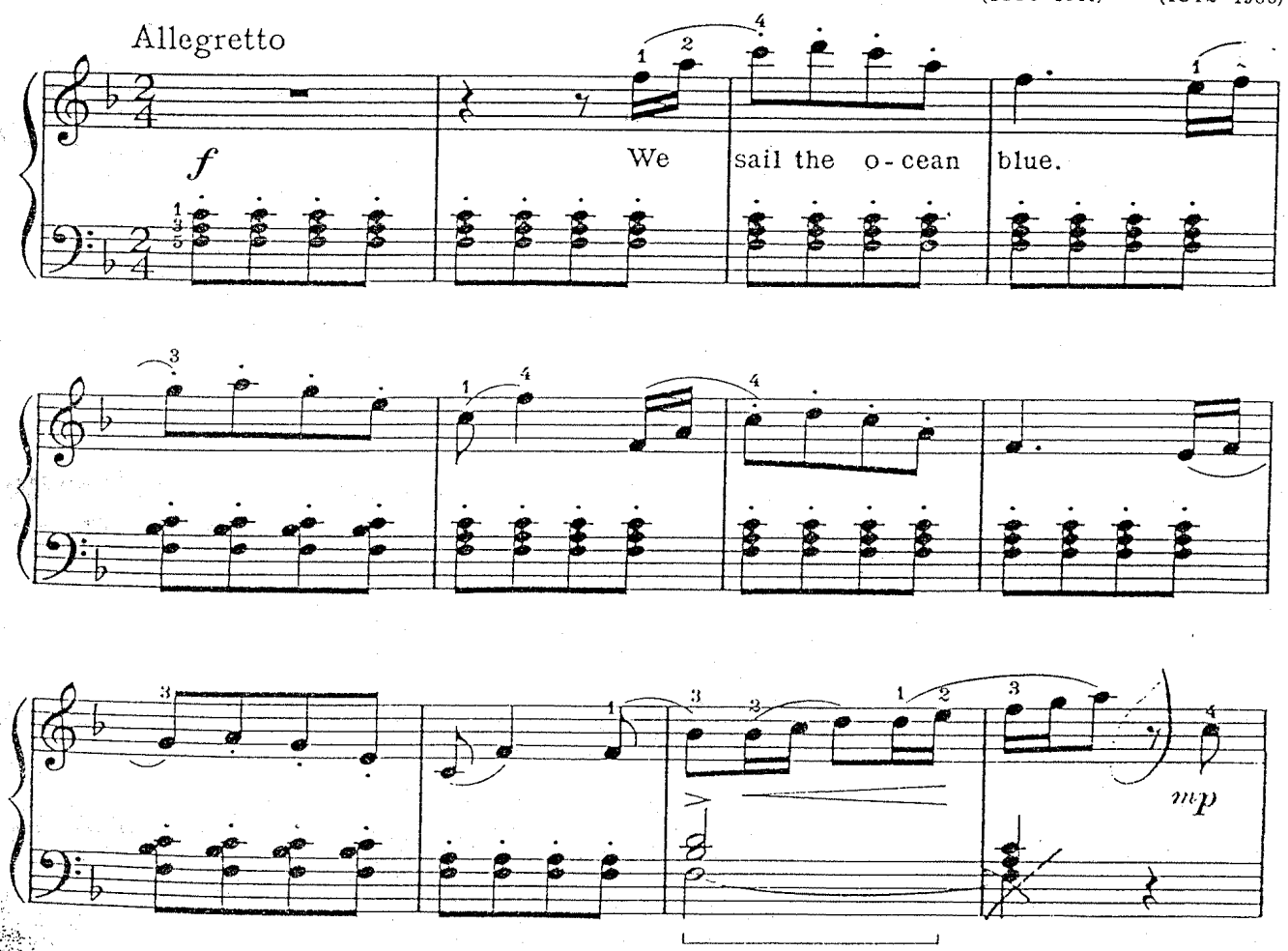
THE comic operas of Gilbert and Sullivan have become classic examples of English Light Opera. Sir Arthur Sullivan was born in London, May 13, 1842. In his youth he sang in a choir. At the age of twenty-five, he wrote a one act operetta, *Cox and Box*, which brought about his partnership with Wm. S. Gilbert and resulted in their many successful entertainments. PINAFORE was produced in London, May 25, 1878 and for the first time in New York, January 15, 1879. The libretto is a satire on the English navy during the Victorian period. There are two acts. The action takes place on the Quarterdeck of "H. M. S. Pinafore".

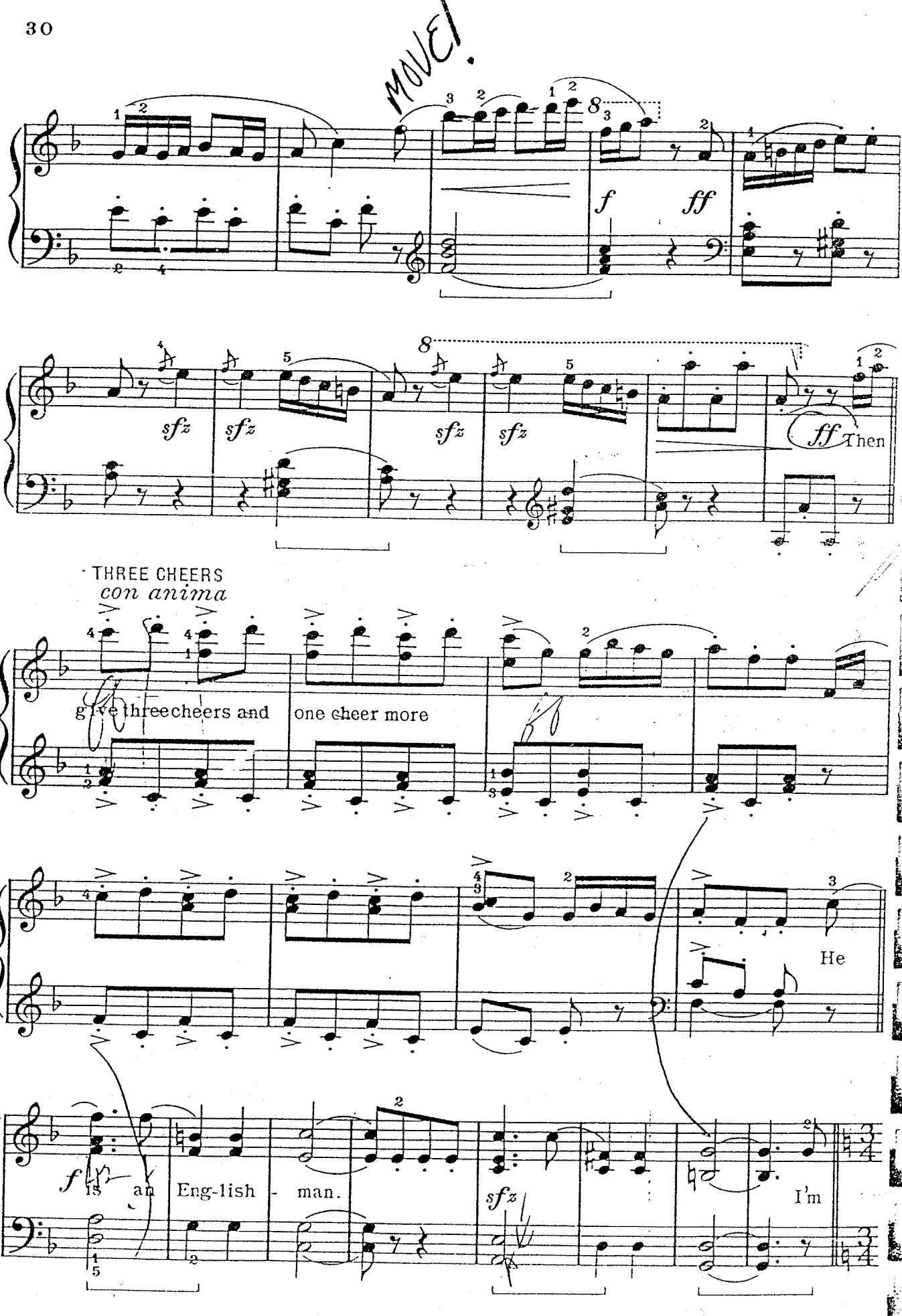
The sailors are scrubbing the deck singing, "We Sail the Ocean Blue" as Little Buttercup, considerably larger than her name, appears with "snuff and tobaccy". All are happy except Ralph Jackstraw who has hopelessly fallen in love with the Captain's daughter, Josephine. She, however, is to be betrothed to the Admiral, Sir John Porter, who has never sailed the sea. Josephine and Ralph plan to elope but the villain Dick Deadeye, overhears the conversation and threatens them.

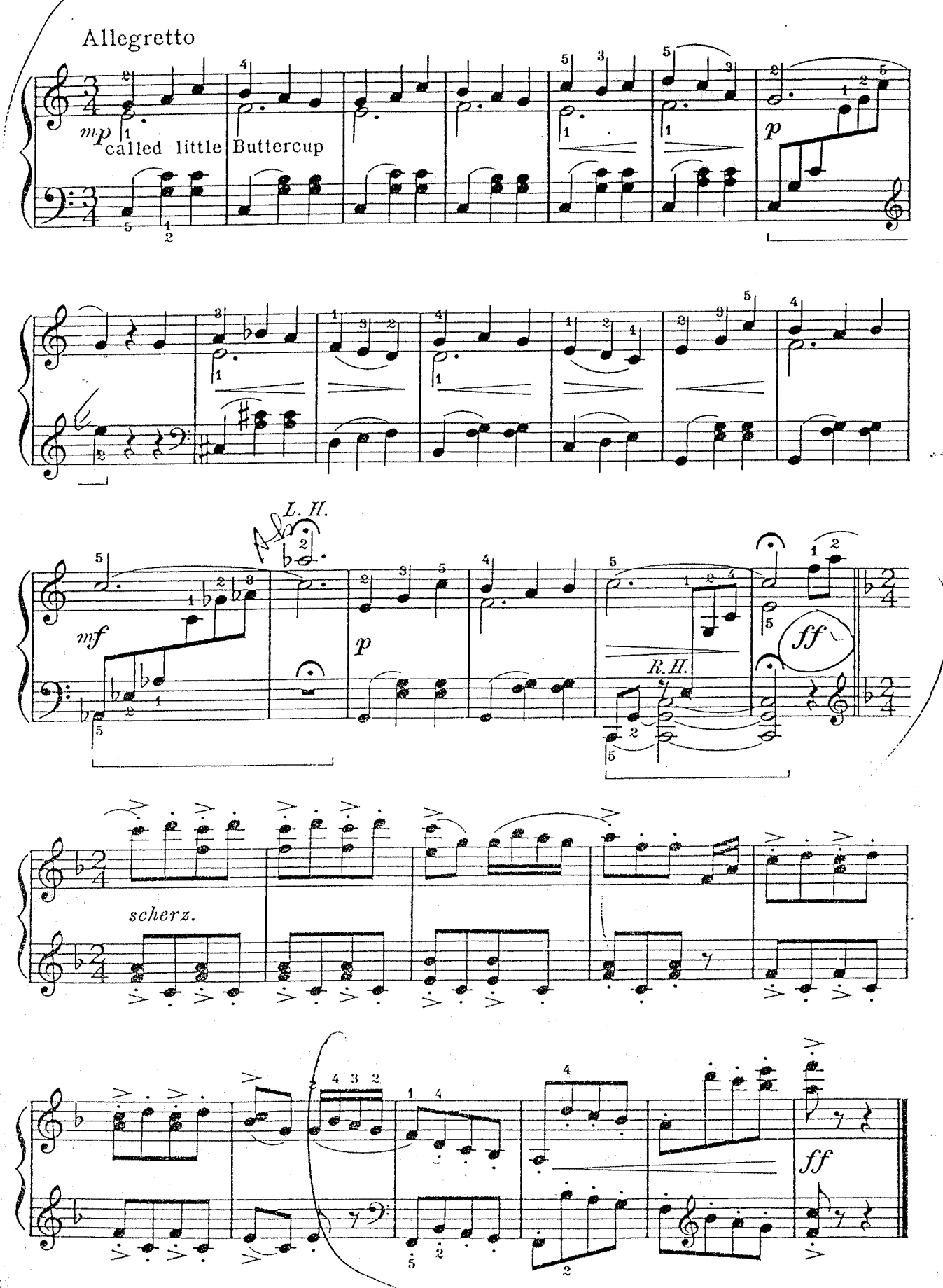
Sir Joseph tries to win Josephine, believing her shyness is due to his exalted rank; so he explains that love can level all ranks. While Buttercup tries to console the Captain, Deadeye exposes the plot and Ralph is arrested. But Little Buttercup saves the day when she discloses her secret by telling how she nursed two babies many years ago, one of high degree and one of low, and accidently got them mixed: "The well-born baby was Ralph; your Captain was the other". Whereupon the Admiral gives Josephine to Ralph who now takes command of the ship. The erstwhile Captain proposes to Little Buttercup and the jolly crew sing: "It's greatly to his credit that he's an Englishman".

Excerpts from H. M. S. Pinafore

Gilbert and Sullivan
(1836-1911) (1842-1900)




MOVE!
f
ff
sfz
sfz
sfz
sfz
ff Then
THREE CHEERS
con anima
give three cheers and
one cheer more
He
f is an
Eng-lish - man.
sfz
I'm


Allegretto
mp
called little Buttercup
p
L. H.
mf
p
R. H.
ff
scherz.
ff

Rouget de Lisle singing La Marseillaise to a group of French Officers and Friends

The word BALLAD is very old. Coming from the Italian "Ballata" it means dance with accompaniment. In French, "Ballade" means dancing song. At one time the word BALLAD meant a song set to dance rhythm which was danced and sung at the same time. BALLADS, such as the *Marseillaise* and the *Wacht am Rhein* have had great political influence on the destinies of Nations. Fletcher of Saltoun said: "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

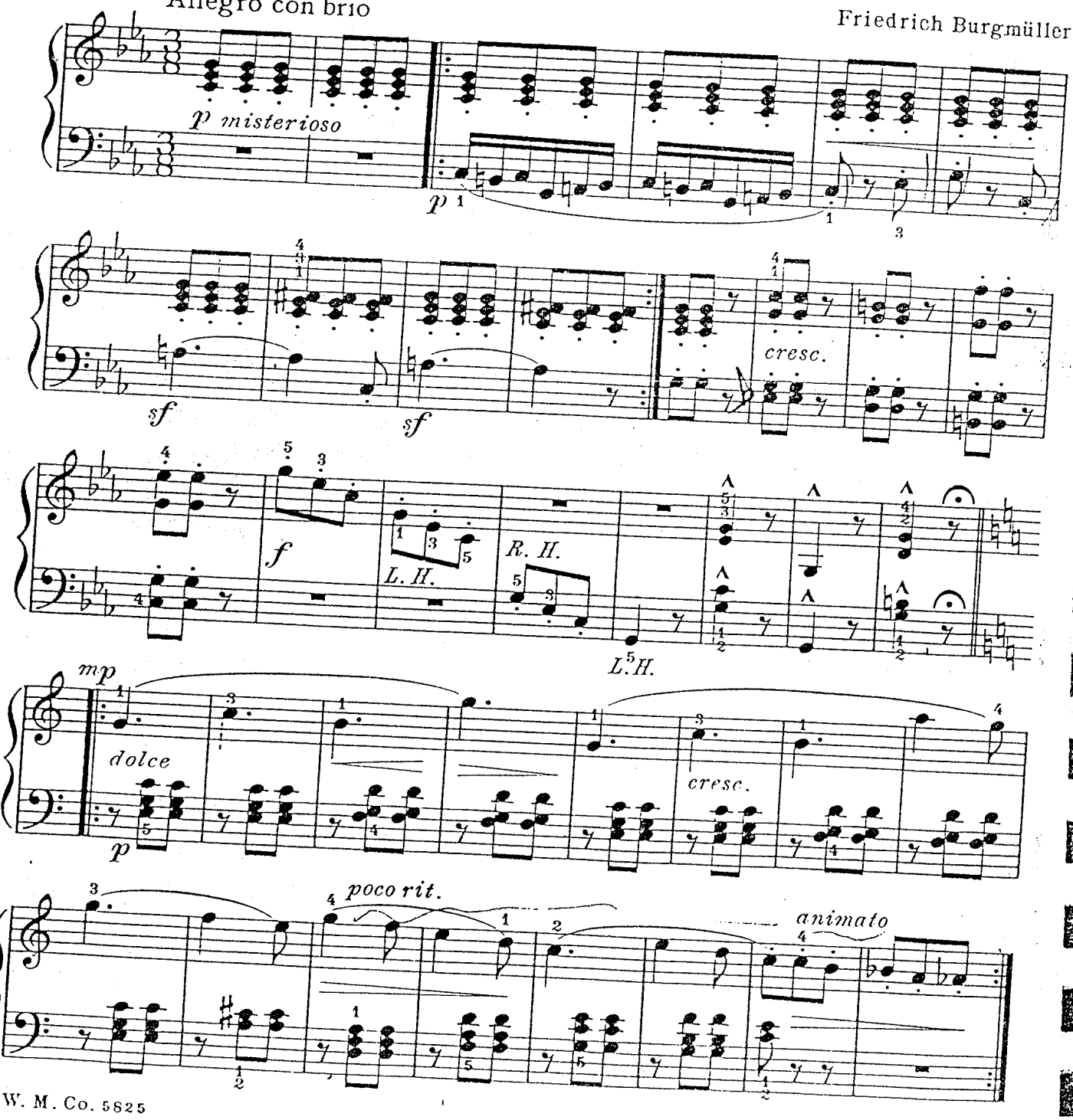
In its present form an *instrumental* ballad is, as a rule, simply an imaginary poem or story set to music.

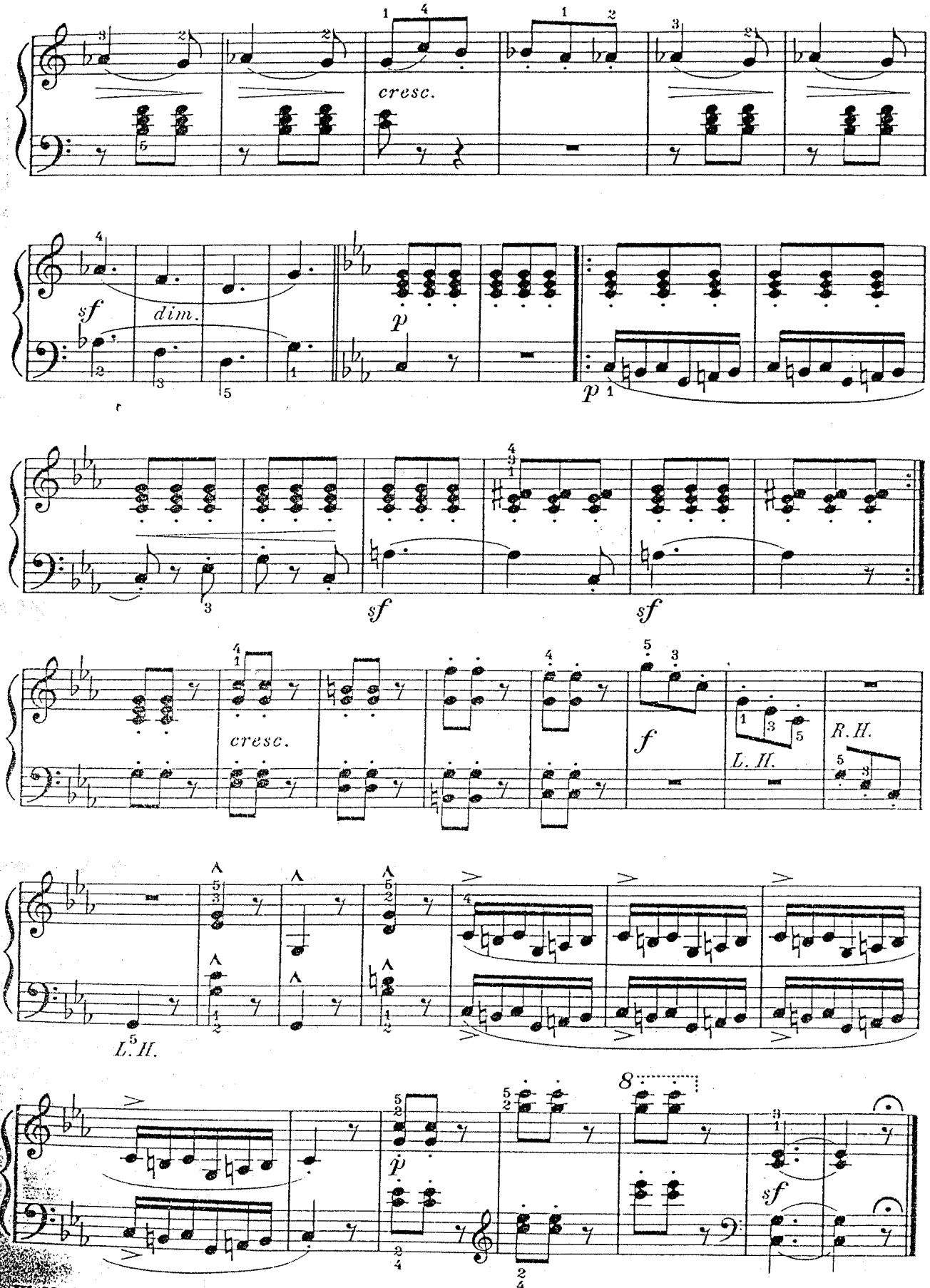
What story or poem does this music suggest to you?

Ballade

Allegro con brio

Friedrich Burgmüller




cresc.
sf
dim.
p
p
sf
sf
cresc.
f
L. H.
R. H.
L. H.
p
8
sf

Sarabande Dancers French 17th Century

Admiral Penn had served his liege, Charles II, the *Monarch* of England, faithfully, but when he died he left a for £16,000 against the crown. His son, William Penn, de to found a colony in the New World, accepted the immense west of the Delaware River in payment of the debt and name area "Sylvania" (Woodland). But the King, in honor o admiral, insisted on the name Pennsylvania (1681). Charl died in 1685.

In the same year, on February 23rd, **George Frideric Ha** was born at Hallé, the southern part of Germany. He wante become a musician but his father insisted that he study law. Ne theless he learned to play four instruments, and also to comp By the time he was twelve years old he became an assistant orga

After his father's death, he devoted his entire time to m spending three years in Italy and eventually settling in Engl where he assumed the post as tutor of the Royal Princesses. became blind six years before his death in 1759.

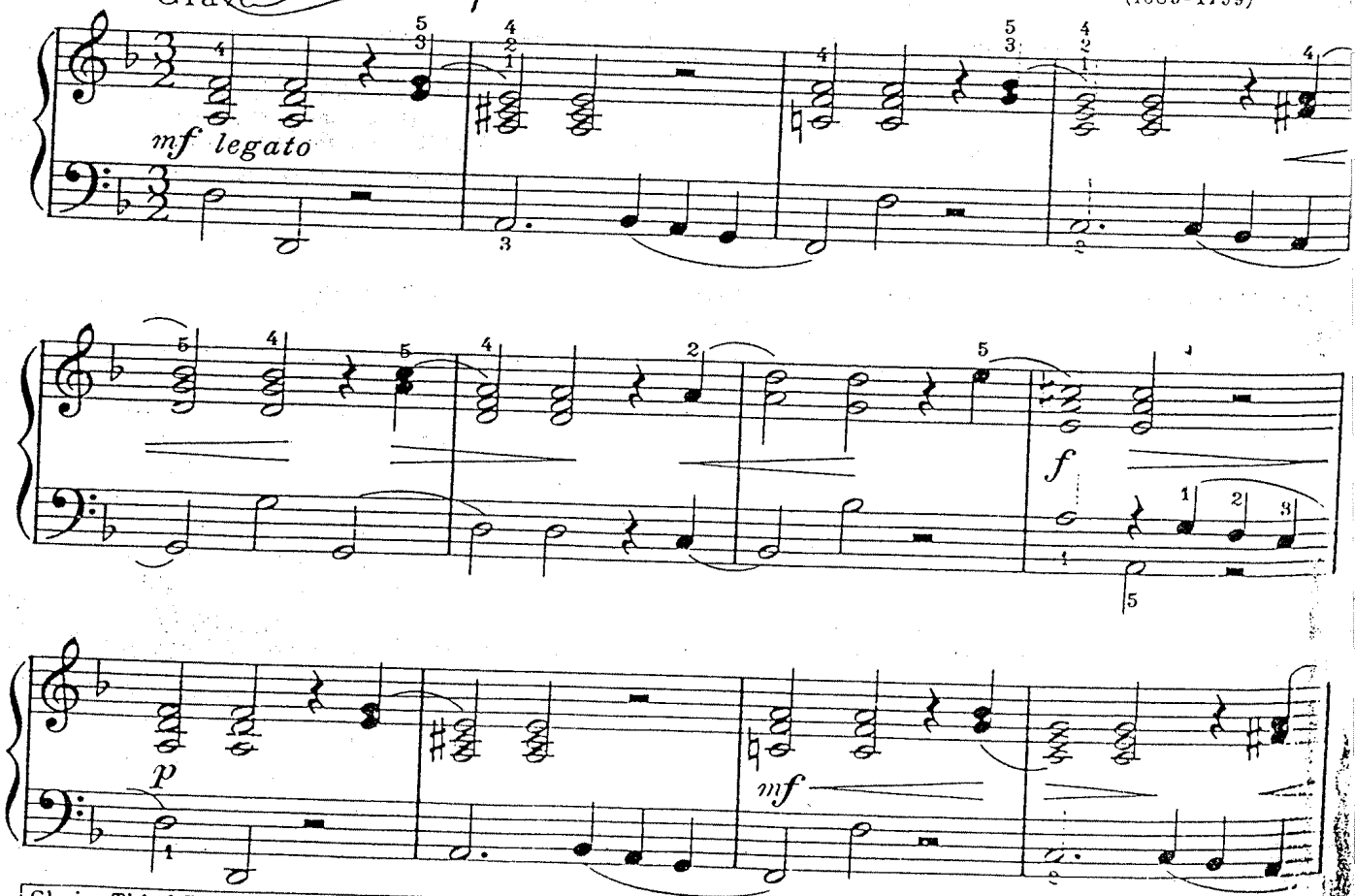
SARABANDE a stately dance of Spanish or Oriental origin is said to have been invented by a Spanish danc named Zarabanda sometime about the middle of the 16th Century. Its movement is broad and stately, and t meter usually written 3/2, which means three counts to a measure and one count to each half-note.

This example, from Handel, is in classic style and the mood, as indicated (Grave), is quite somber. Give all the resonance possible to the broa sweeping chords and try to imitate the sustaining qualities of an organ.

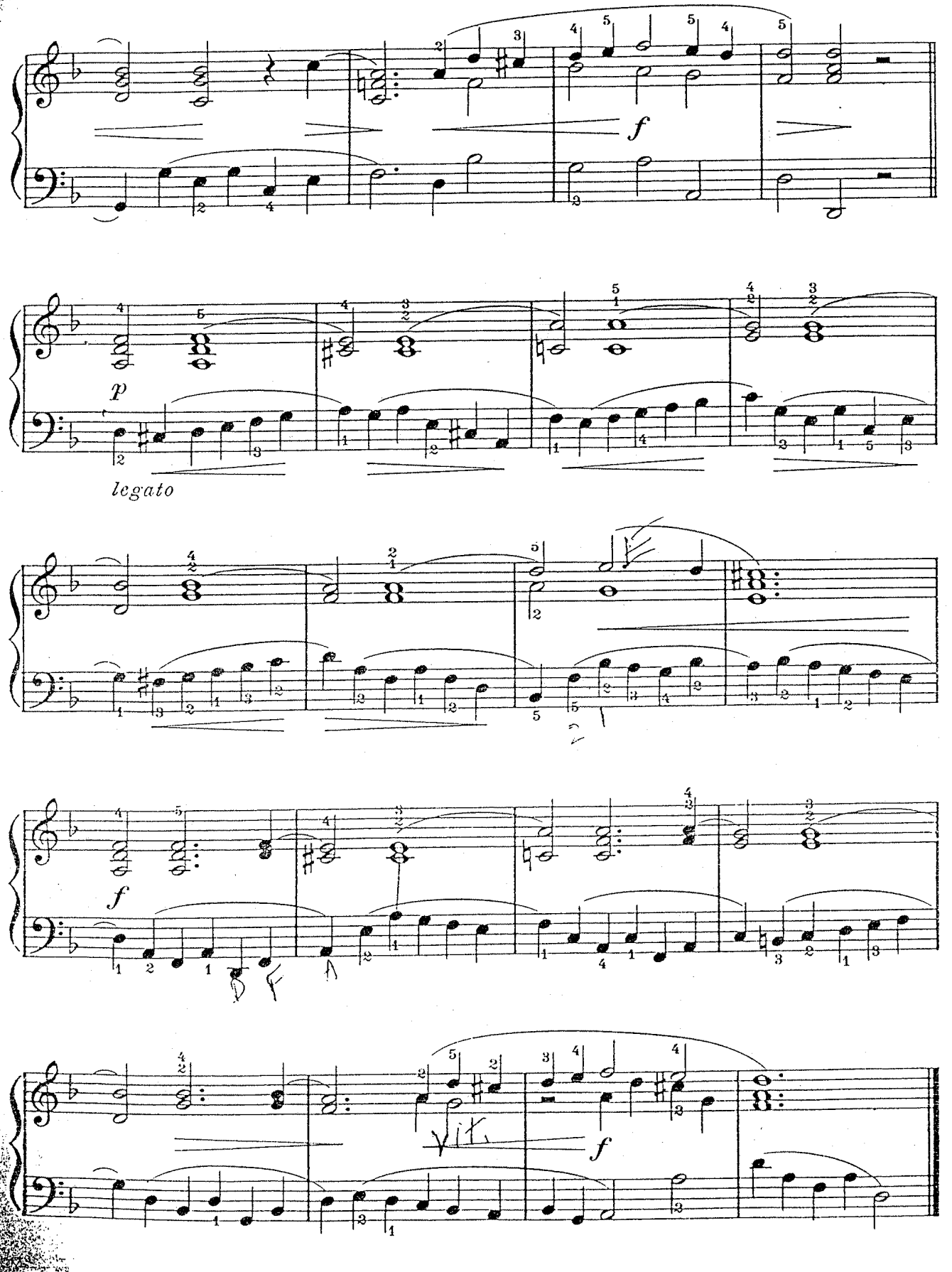
Sarabande

George Frideric Hande
(1685-1759)

Grave



Choice Third Grade teaching pieces are listed on page 93.


f
p
legato
f
f
vit.
f

ENGELBERT HUMPERDINCK, German composer, was born in the Rhine prov... Siegburg, Septembe... One day, his sister, Mrs. Wette wrote a series of verses based on Grimm's fairy ... "Hänsel and Gret... her children to be used for a home Christmas celebration. She sent them to her bro...er to be set to music... work became so enjoyable that later they expanded it into a full opera in three acts. In writing the score, H... dinck made frequent use of German folk-songs. The first performance in Weimar, December 23, 1893 ... instantaneous success and equally so in New York, October 8, 1895.

Once upon a time, in a cottage by the woods, there lived ... broom-maker, his wife, and two children, Hänsel and Grete... they needed food, the father and mother went to sell brooms ... the children to do the house work. They soon grow tire... hungry, so Gretel cheers Hänsel with a song, Brother, ... Dance with Me. *When their mother returns she scolds the... neglecting their work and sends them into the woods to... berries.*

By night-fall they have eaten all the berries and are lost ... forest. Tired, they rest under a tree. The Sandman comes... say their Evening Prayer *and fall asleep, while angels des... and watch over them.*

Awakened by the Dawn Fairy, they are surprised to ... sugar-candy house near by; the home of the wicked witch of H... stein. She enchants Hänsel, locks him in a cage and da... with glee at the prospect of a meal. Then she seeks Gretel,... tending to bake her in the huge oven. But Gretel finds a m... wand and pushes the witch in instead. Lo and behold! the ... is broken, the oven falls apart, the Ginger-bread children com... life, their fathers and mothers find them and all dance merrily

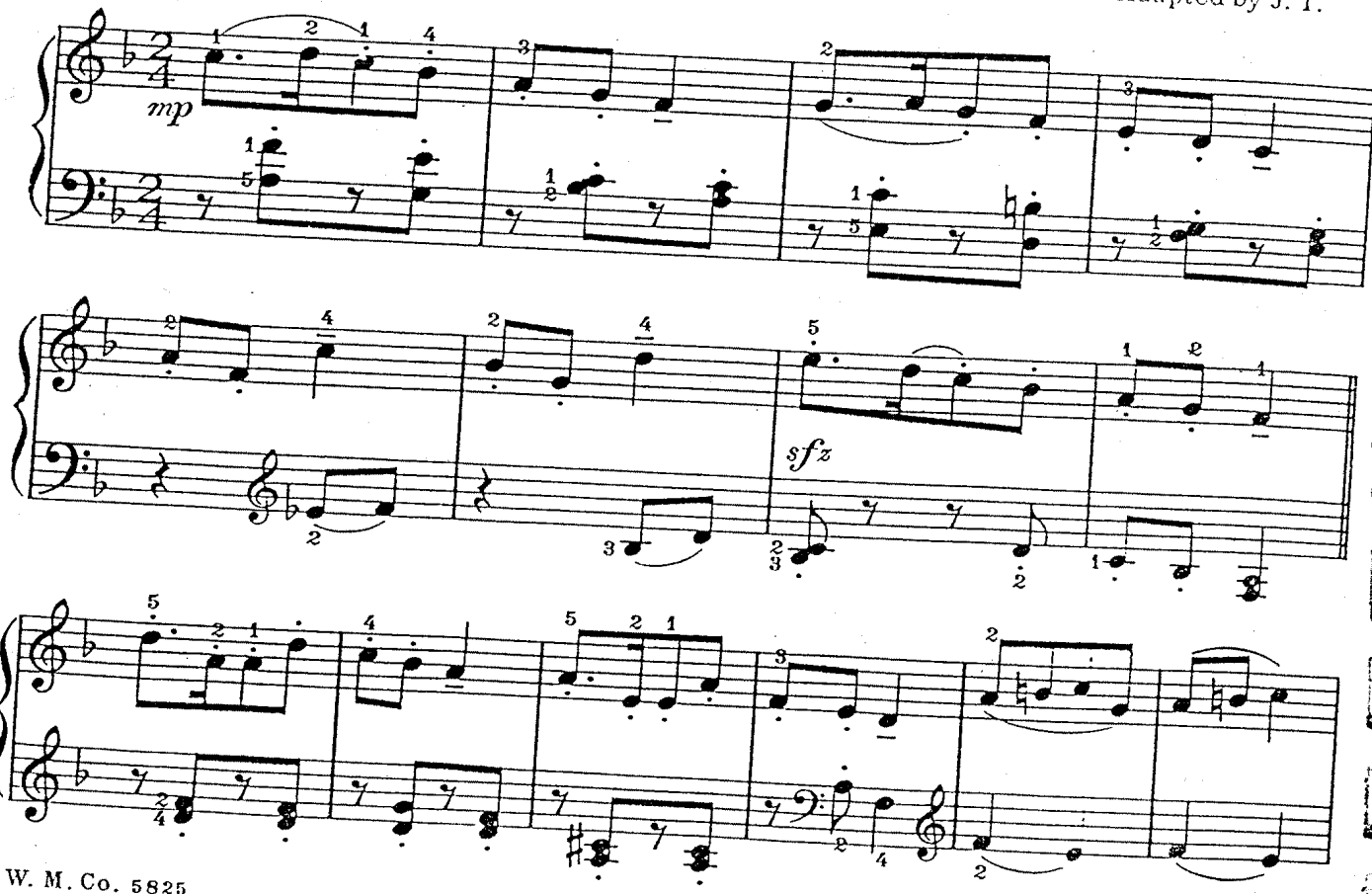
(A)

Come, Dance With Me

from Hänsel and Gretel, Act I

Scherzando

Humperdinck (1854-1921)
Adapted by J. T.



poco allarg.

a tempo

sfz

Super- Excellent

(B)

Evening Prayer

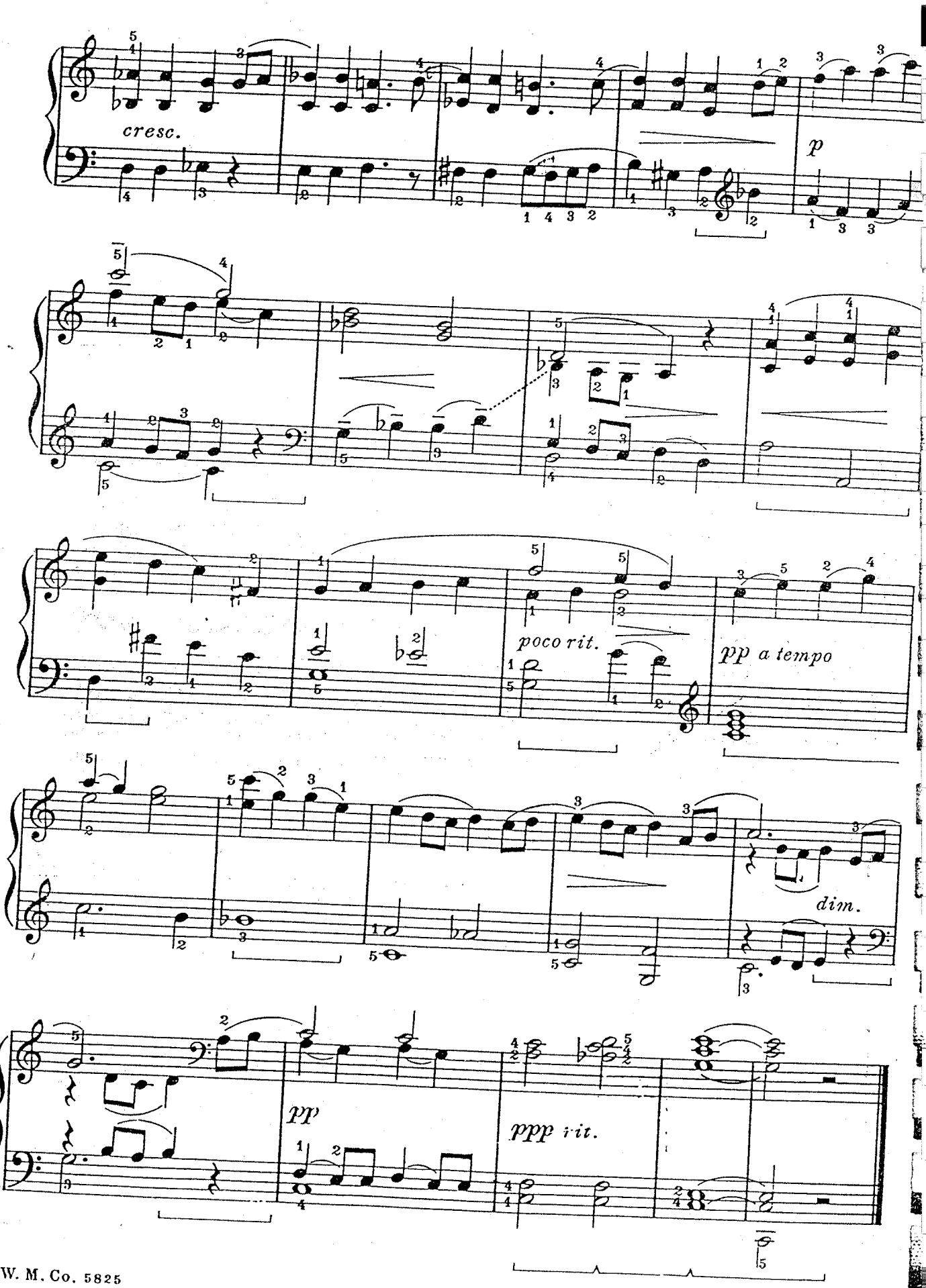
from Hänsel and Gretel, Act II

Humperdinck (1854-1921)
Adapted by J. T.

Moderato

pp

mp


cresc.
p
poco rit.
pp a tempo
dim.
pp
ppp rit.

To JOHANN SEBASTIAN BACH students of piano playing owe more than to any other composer of the Baroque period. Before his time, owing to the system of tuning, it was possible to play in only a limited number of keys. Bach, who had always tuned his own clavichord, devised the "Tempered Scale" system of tuning which made it possible to play with equal ease in all major and minor keys. Then he composed his famous "Well-Tempered Clavichord" (two volumes of Preludes and Fugues written in each major and minor key). He also introduced a systematic use of the Thumb—a custom not observed before—which greatly increased the technical possibilities of keyboard instruments.

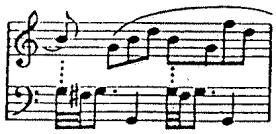
The word **PRELUDE**, as its name suggests, is a preliminary movement; a sort of *Introduction* to the main body of a composition. However, the term is often used to designate a short number, complete in itself.

In French it is called *Prelude;* in Italian, *Preludio;* in Latin, *Preludium;* in German, *Vorspiel;* and sometimes the word, *Preambulum* is used. All have the same meaning.

In playing this Prelude from Bach, be sure to observe strictly the marks of phrasing.

MORDENT

The little embellishment found on the third line (left hand) is called a *MORDENT.*

Written Played 

☞ Be sure to play the first note of the mordent *exactly on the beat,* together with the right hand note.

Prelude in C

Bach (1685-1750)

Allegro

mf *cre - scen - do* *f*

p

p *cre - scen - do* *f*

ff

For additional study of Bach use AN INTRODUCTION TO BACH - an album of 15 short examples compiled, arranged and edited by John Thompson. Price 75 cents.

W. M. Co. 5825

Handel at the Harpsichord—Permission of Steinway & Sons

The HARPSICHORD was an important instrument of the 16th, 17th and early 18th Centuries. Instead of being struck by hammers, the strings were plucked by quills set upon wooden jacks. The compass was 4½ octaves. The Harpsichord and Clavichord (*Clevis* being the Latin name for keys and *Chorda* meaning strings) were the forerunners of the piano.

Bartolomeo Christofori (1655-1731) of Padua, Italy, was renowned as a famous Harpsichord maker. When Prince Ferdinand di Medici heard of him in 1716, he appointed him instrument-maker in Florence. In this capacity he made the first pianoforte.

During the reign of Louis XIV, Jacques Champion de Chambonières was the foremost representative of harpsichord music. He was the teacher of François Couperin, the Elder (1681-1698) uncle of the celebrated François referred to on page 26.

Early sonatas and sonatinas were composed for the Harpsichord and Clavichord. As these instruments were small and light and easily carried from one room to another, the tone was correspondingly delicate. Consequently, the limitations of these instruments should be kept in mind when performing such music on a modern piano. Delicacy of tone and grace of style is of utmost importance. Avoid robust *fortes* and *bravura* generally.

SONATINA means "Little Sonata". The word SONATA literally means *sound piece*. In the early days an instrumental piece was called *Sonata* to distinguish it from a vocal piece, which was called *Cantata*. Later, both words assumed a more definite musical meaning, having to do with FORM. The Sonata is considered the highest form of music.

This perfect example of a "little sound piece" by Clementi has the character but not the form of a true sonata. It was composed in three movements but for the present the first movement is quite adequate.

IT SHOULD BE PLAYED IN CLASSIC STYLE.

MUZIO CLEMENTI was born in Rome, January 24, 1752. His father was a goldsmith and amateur musician. At the age of fourteen his musical talent was so evident that an English gentleman who heard him play, obtained his father's permission to educate him in England.

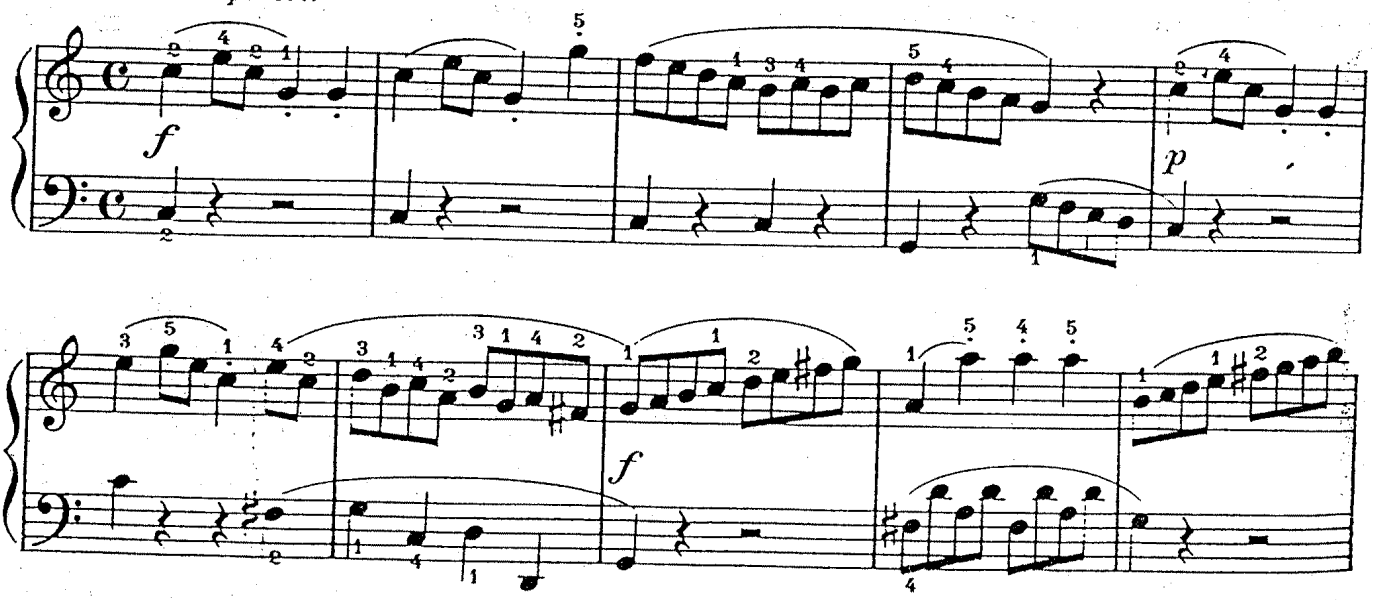
He amassed a fortune from teaching, concertising, composing and as a successful manufacturer of pianos.

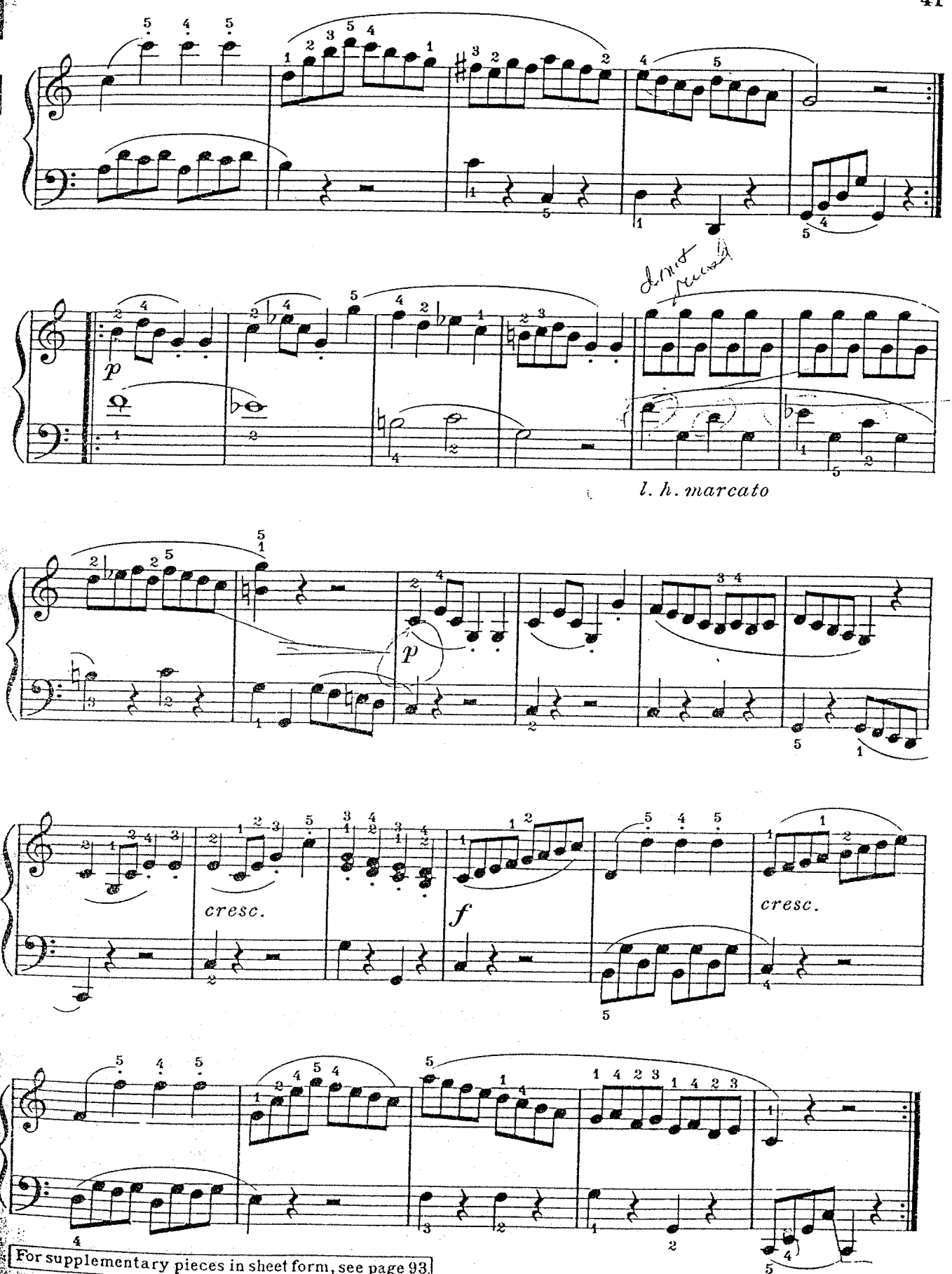
Sonatina

Spiritoso

Trumpet call

M. Clementi, Op. 36, No. 1
(1752-1832)





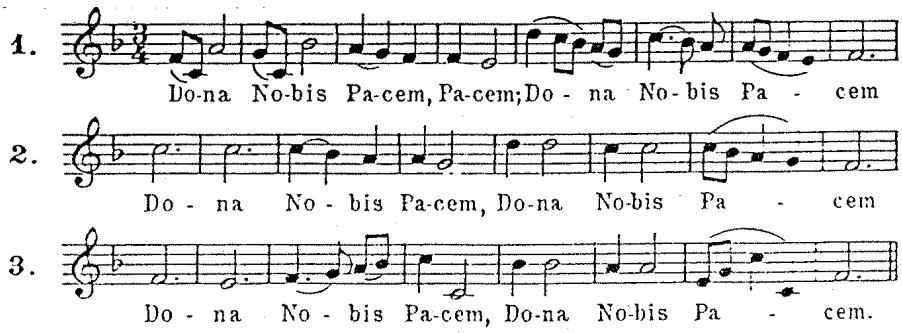
For supplementary pieces in sheet form, see page 93.

SINGING by groups, called chorus, originated centuries ago. In ancient Greek drama, the "chorus" were spectators of the play who expressed their sentiments in songs between the acts. Musical contests were frequently included in the Olympic games. With the advent and spread of Christianity, part-songs (choral music) began to take form. Early chant, sung by the Crusaders in their conquest of the Holy Land, was sung in unison. Soon, however, church music began to evolve towards the style we call polyphonic ("many voiced") music which was sung in three and four parts by the choirs.

The *Round* is among the early forms of *choral* music, dating from a period of which there are but few records. It was very popular in England during the 16th and 17th Centuries. From 1843 to 1911 there was a Society in London, *The Round, Catch and Canon Club*, founded for the purpose of singing the new compositions in the form of Round, Catch or Canon.

A ROUND is a piece designed in one part but so ingeniously planned that it can be taken up at stated periods, continually passing *'round and 'round* by several voices which combine in pleasing harmony. Most people are familiar with the famous round "Three Blind Mice".

"Dona Nobis Pacem" is an old Christmas round written by an unknown German composer of the 16th or 17th Century. It is quite widely used in several European countries and is arranged here as a piano solo but may also be used very effectively as a choral piece by the teacher's pupils on a Christmas program.



FIRST: Have the pupils learn the melody complete in UNISON. Next, divide the singers into three groups; two groups of sopranos and one of altos. If there are boys, divide into sopranos, altos and a group of boys.

Each group sings the "ROUND" through THREE times. However, they begin and end at different times. Group ONE begins by singing the first line (No. 1). As this group begins the second line (No. 2) the second group begins singing the first line (No. 1). Two-part singing is now in effect. As the first group reaches the third line (No. 3) and the second group begins the second line (No. 2) the third group begins the first line (No. 1) and from this point three-part choral singing is heard in good harmony until the various groups drop out, one group at a time, as they come to the end of the third rendition.

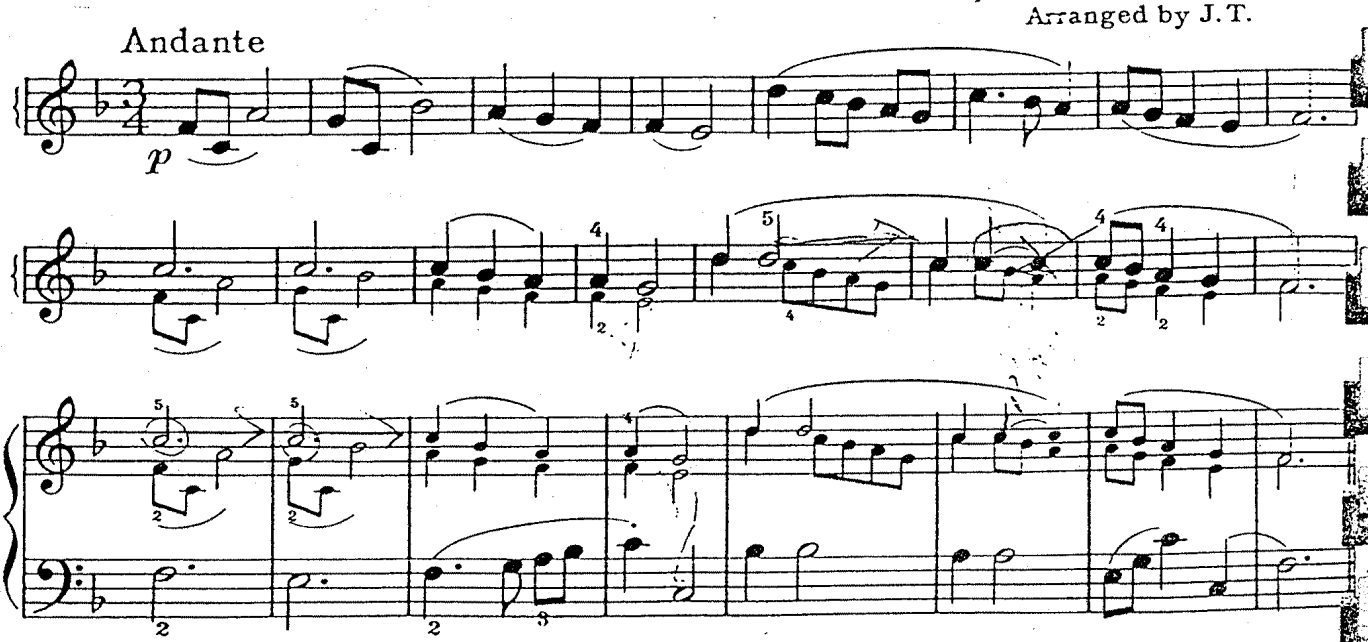
To my friend Peter Dykema who brought this beautiful Round to my attention

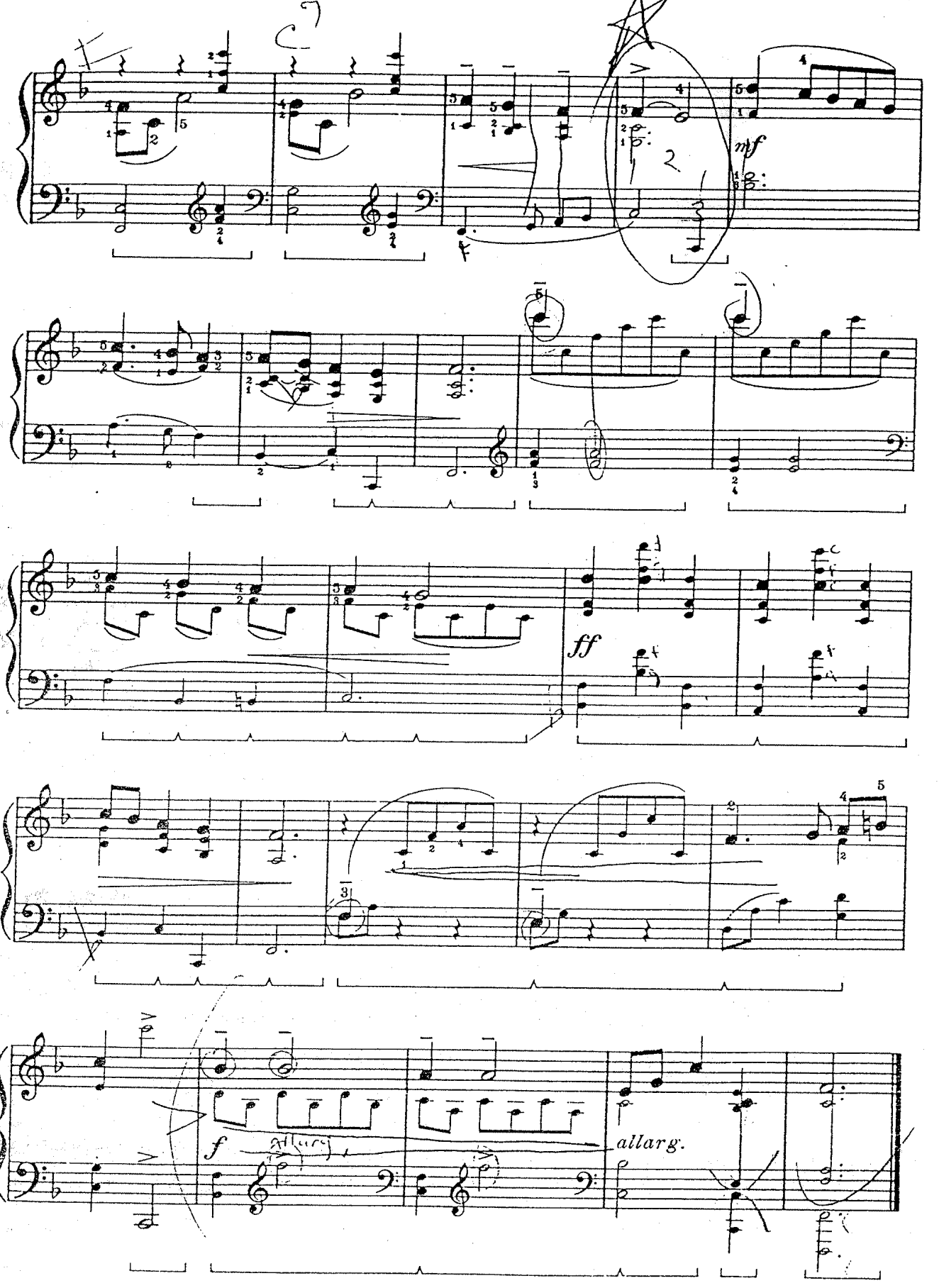
Dona Nobis Pacem

Grant Unto Us Peace

PIANO SOLO

Round by an unknown German
Composer of the 16th or 17th Centuries
Arranged by J.T.




mf
ff
f
allarg.

La CUCARACHA (The Cockroach) is a Mexican Folk-song said to have originated in the army. In tropical countries, the lowly cockroach is omnipresent and is joked about as is the mosquito, the fly, etc., in other lands. As with all army songs, this one has a countless number of verses—each new regiment doing its bit by way of addition. It has been adapted here in the form of an exercise for passing under the thumb.

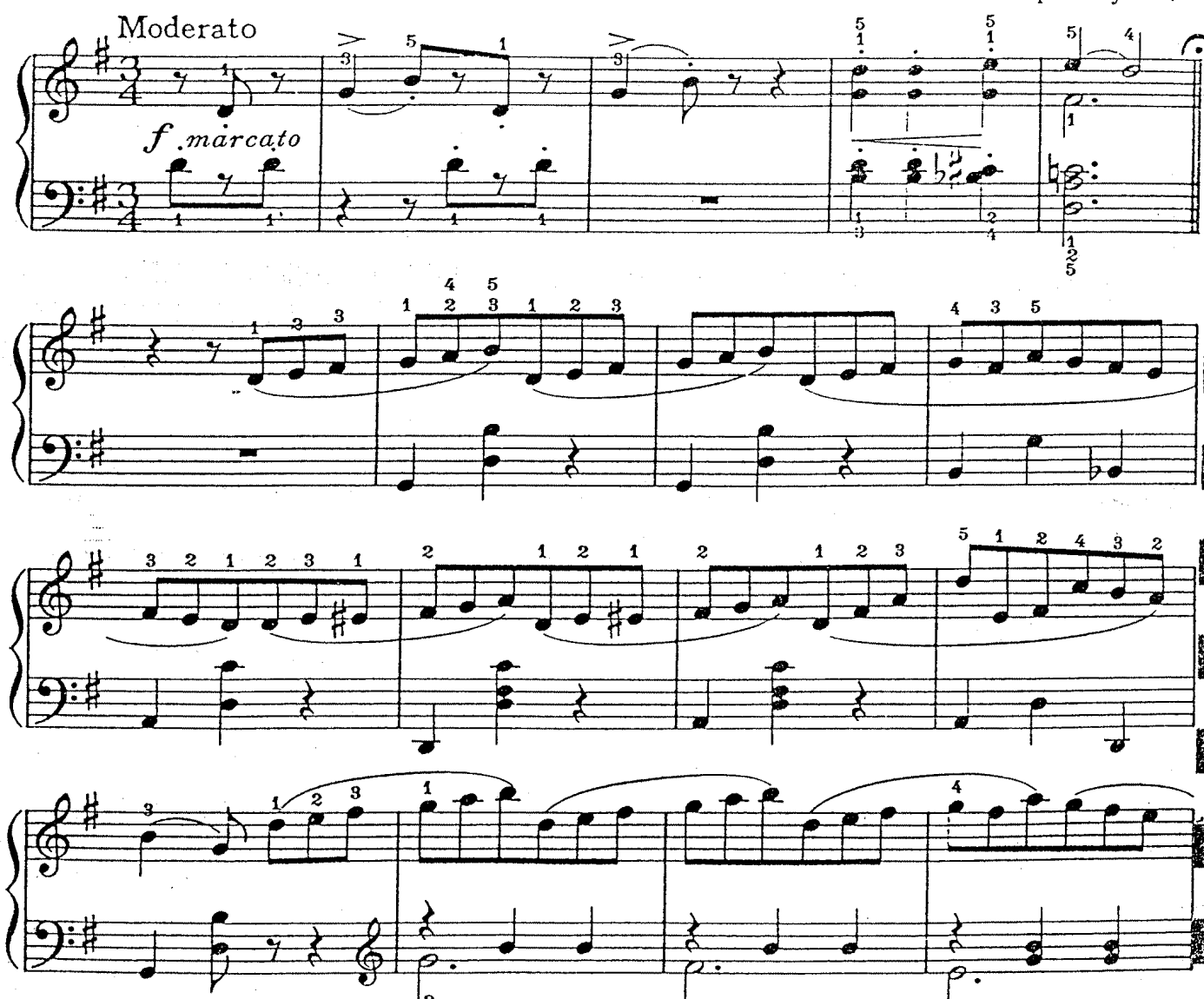
Play the repeated notes, divided between the hands, *marcato*, well marked—and let all staccatos be crisp and brittle.

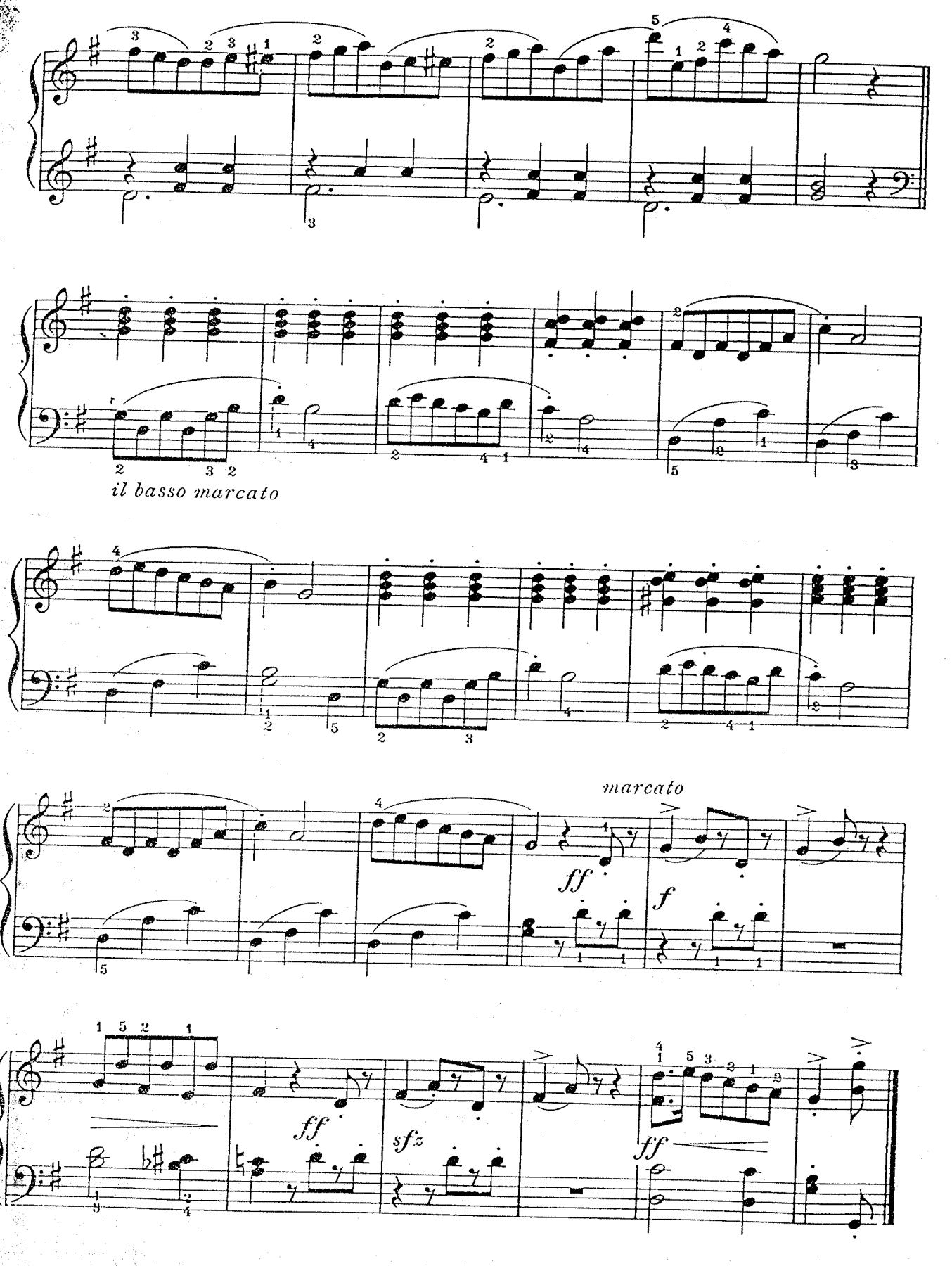
Observe the sustained notes in the left hand in measures 15 to 21 and be sure to note where the melody lies in the bass part on page 45, lines two and three.

La Cucaracha

(The Cockroach)

Mexican Folk-song
Adapted by J.T.




il basso marcato
marcato
ff
f
ff
sfz
ff

Sonja Henie, Olympic Champion.
From "Thin Ice" 20th Century-Fox Film.

The WALTZ (In German, *Waltzer;* French, *Valse;* Italian, *Valzer*) a round dance in 3/4 time, varying from slow to moderately fast, first appeared in Bavaria and Austria about 1780. Its origin has been attributed to Bohemia, Germany and France. When the waltz was introduced in England in 1812, society was quite shocked. In Country Dances, the participants indulged in nothing more intimate than touching each others hands; imagine therefore, the sudden effect waltzing couples made who, almost embracing each other, were swinging about the ball-room with whirling motion.

Emil Waldteufel was born in Strassburg, Germany, December 9, 1837. He studied music at the Paris Conservatoire and later was employed in a piano factory. At one time he was appointed Court Pianist to the Empress Eugenia, wife of Napoleon III. His first waltzes he published at his own expense and after considerable success devoted himself exclusively to this type of music.

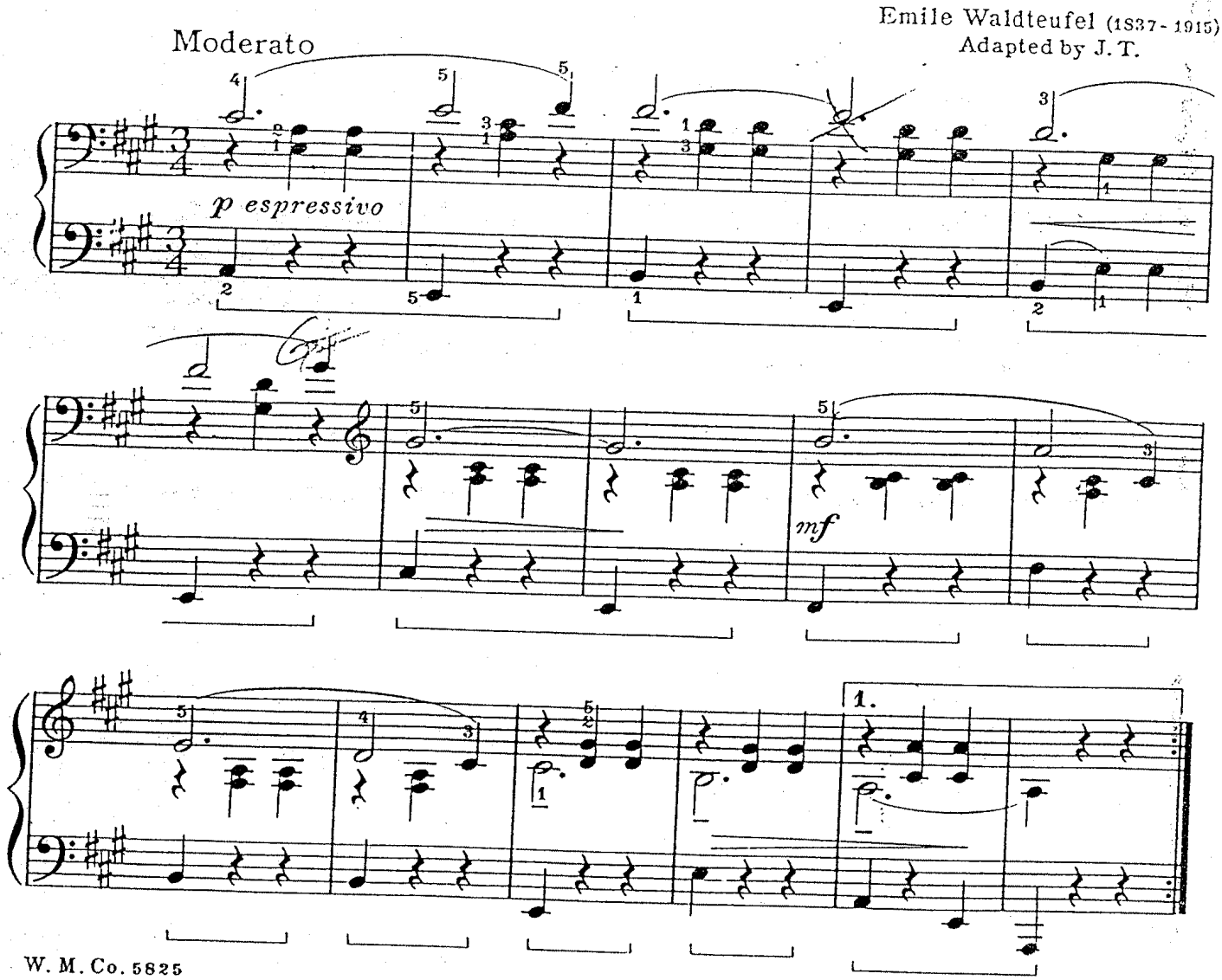
INTERPRETATION

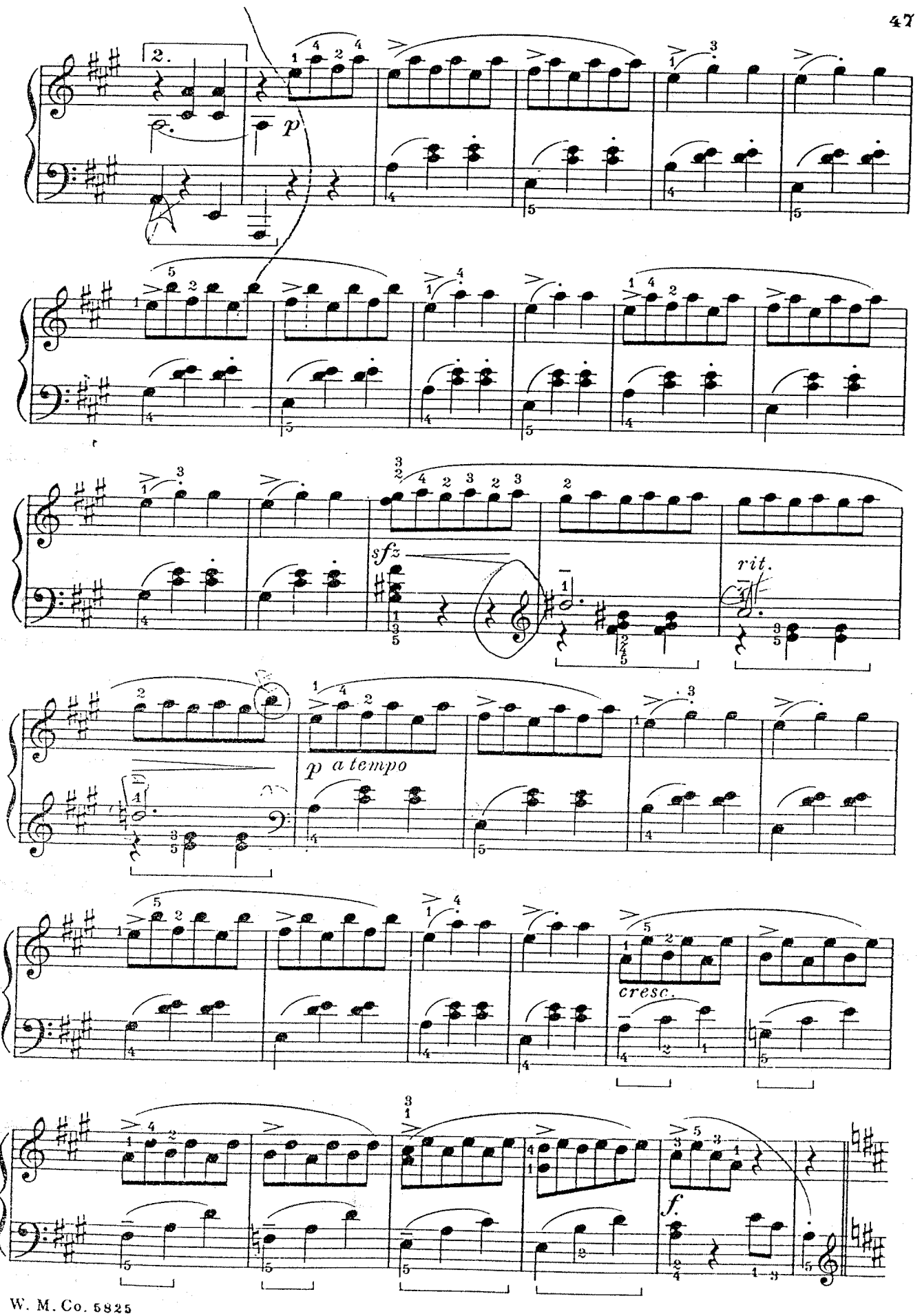
Establish a good rhythm from the very beginning and preserve it throughout. Play the first theme in a well-sustained manner, and espressivo. *Toss off the two-note slurs in the second theme rather sharply. Make sharp contrast between* staccato *and* sostenuto *in the third theme. Be sure to emphasize the counter theme in the last part of the next (trill) section. End with a brilliant Coda.*

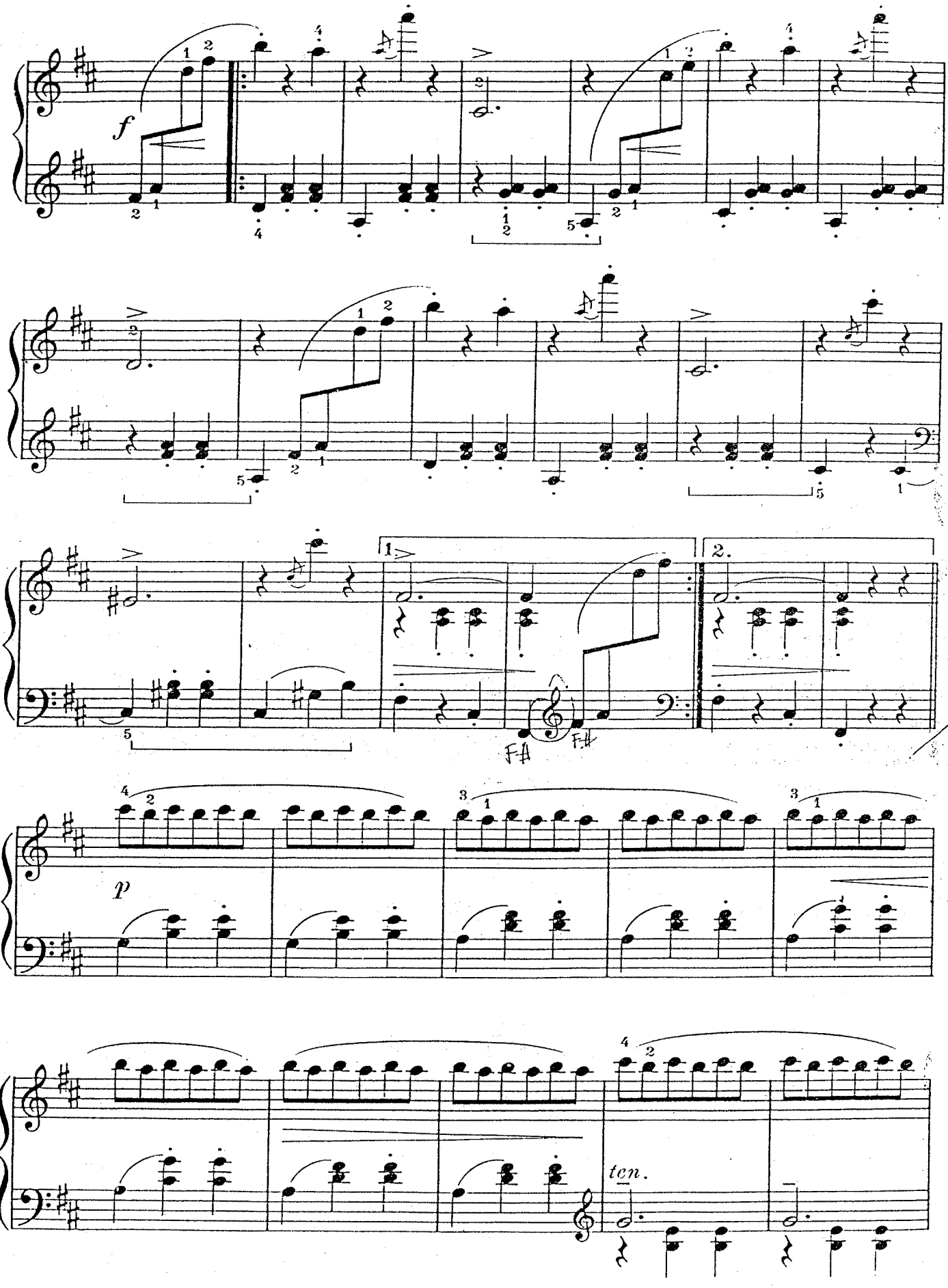
The Skaters

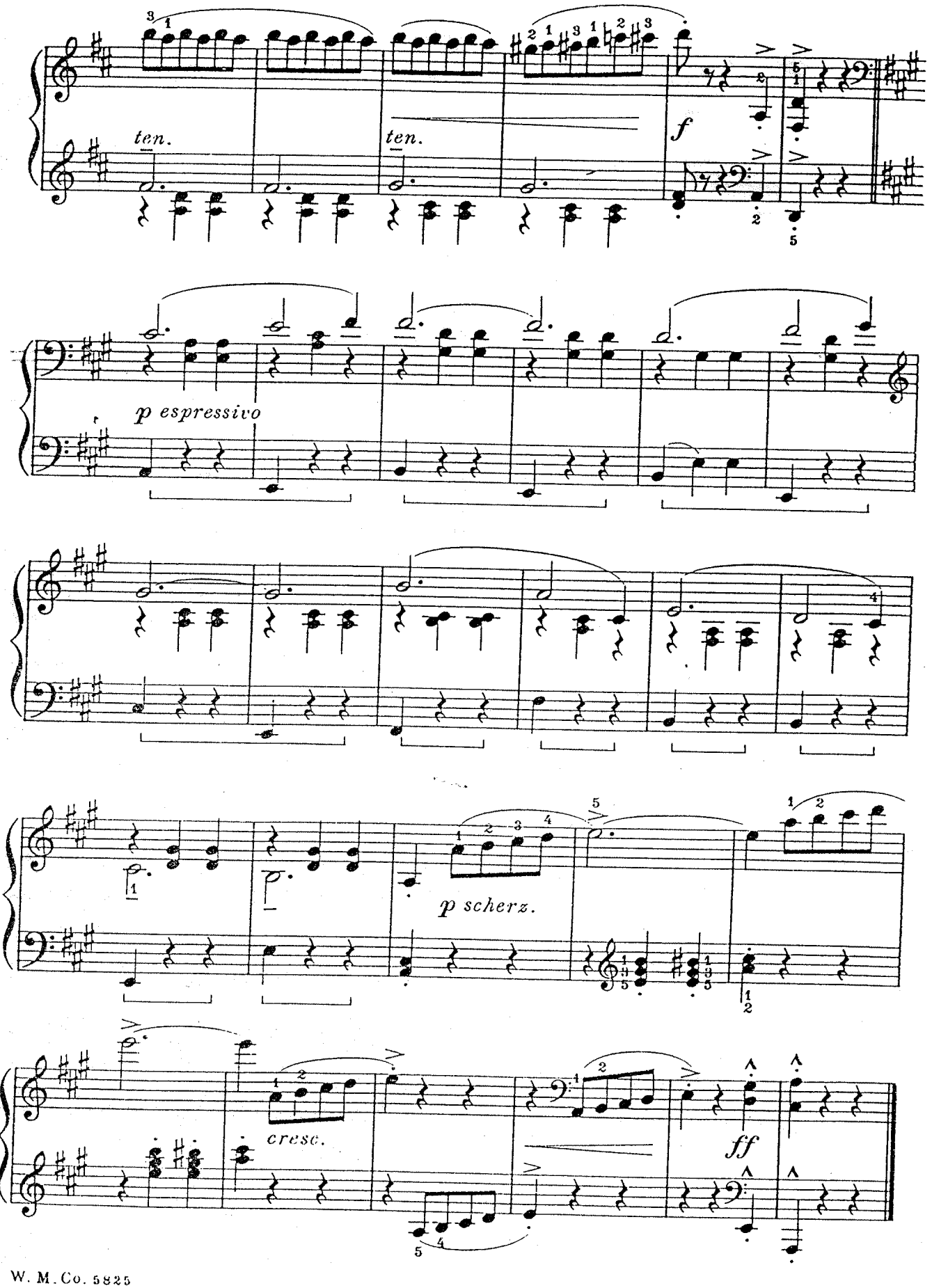
Waltz

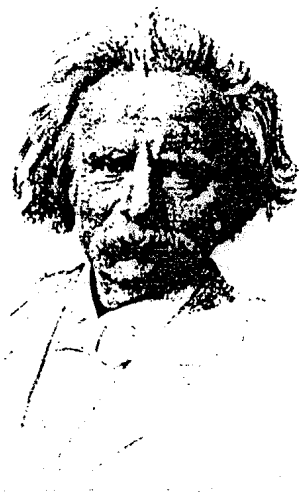
Emile Waldteufel (1837-1915)
Adapted by J. T.




2.
p
sfz
rit.
p a tempo
cresc.
f.


f
1
2
p
ten.


ten.
ten.
f
p espressivo
p scherz.
cresc.
ff



EDVARD GRIEG was born in Bergen, Norway, June 15, 1843. He received his early musical training from his mother. At the age of 15 he met the idol of his dreams, the noted Norwegian violinist, Ole Bull, who related astounding stories of his journeys to America. This paved the way to direct Grieg's musical career. After graduating from the school in Germany founded by Mendelssohn, he returned to Norway and devoted himself to the cause of a national Norwegian music. At his death, in 1907, fifty-seven governments sent official representatives to attend his funeral.

Grieg had his inspiration for the *Watchman's Song* from a performance of Shakespeare's *Macbeth*. Written in lyric style, it is a simple song for piano depicting the humming of a Night Watchman.

INTERPRETATION

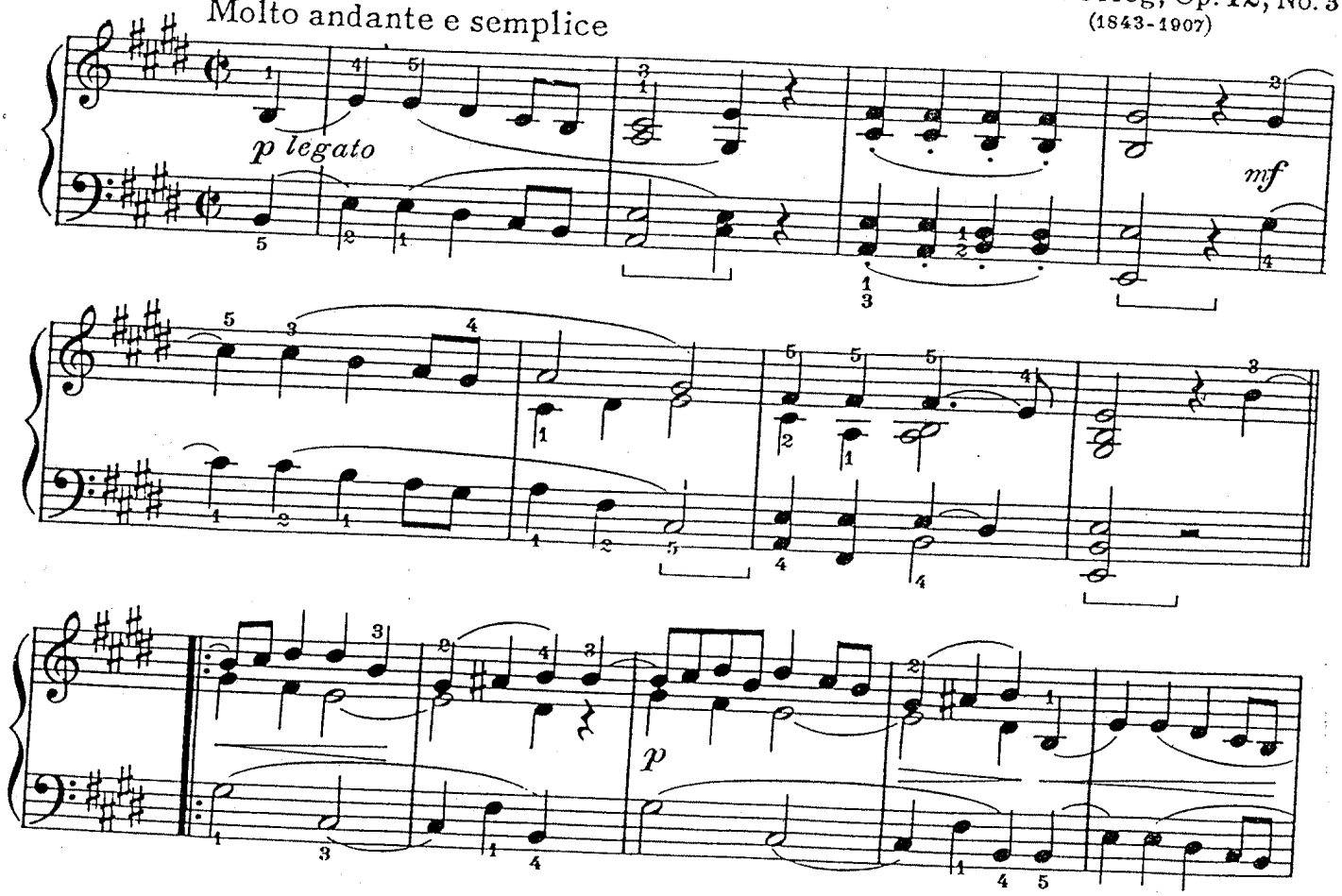
Do not allow the TEMPO *to drag—the alla breve sign offsets somewhat the* MOLTO ANDANTE *in the text. About* ♩ = 96 *is the correct tempo. The middle section is in the form of a short* INTERMEZZO *and portrays the Spirit of the Night. This section should be played* MYSTERIOSO, *beginning very softly and growing into* FORTE *in the third and fourth measures. The arpeggio passage should be rolled rather than fingered with fingers kept close to the keys. Like most of Grieg's compositions, this piece calls for vivid imagination on the part of the performer.*

Watchman's Song

As I did stand my watch upon the hill,
I looked toward Birnam, and anon, me thought,
The wood began to move. *Macbeth.*

Edvard Grieg, Op. 12, No. 3
(1843-1907)

Molto andante e semplice



TARANTELLA: An Italian dance which derives its name from the legend originating in Taranto, a city in the mountain country, in the "heel of the boot", of Italy. This city gave its name to the venomous spider; the *tarantula*. According to tradition, if anyone bitten by the dreaded spider will dance the TARANTELLA hard enough, and long enough, he will prevent himself from falling into a coma and eventually yielding to the deadly poison.

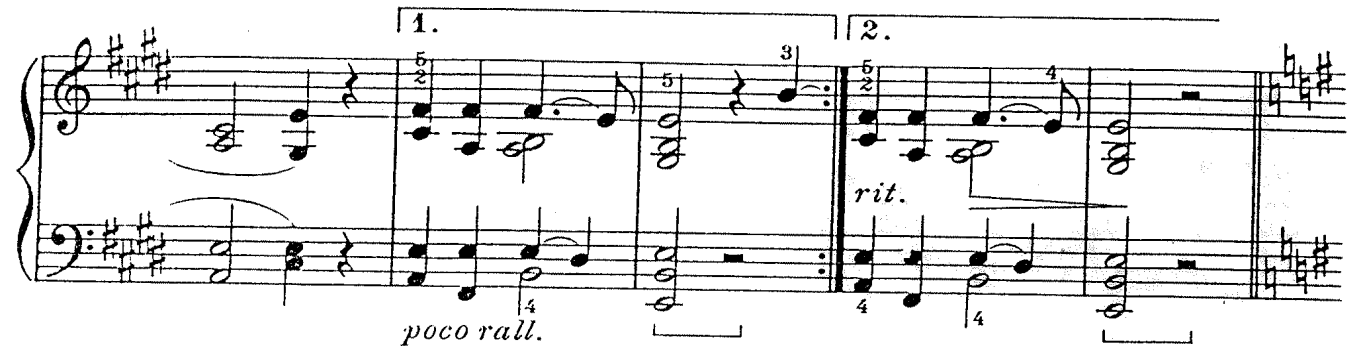
The above gives a definite clue to interpretation. The Tempo is quite fast. Learn the piece first by counting six to the measure —one count to each eighth. Then, as speed develops, it should be played Two counts to the measure. One count to each dotted quarter, or group of three eighths. The mood is of ever-increasing excitement, beginning with Vivace *and becoming more furious.*

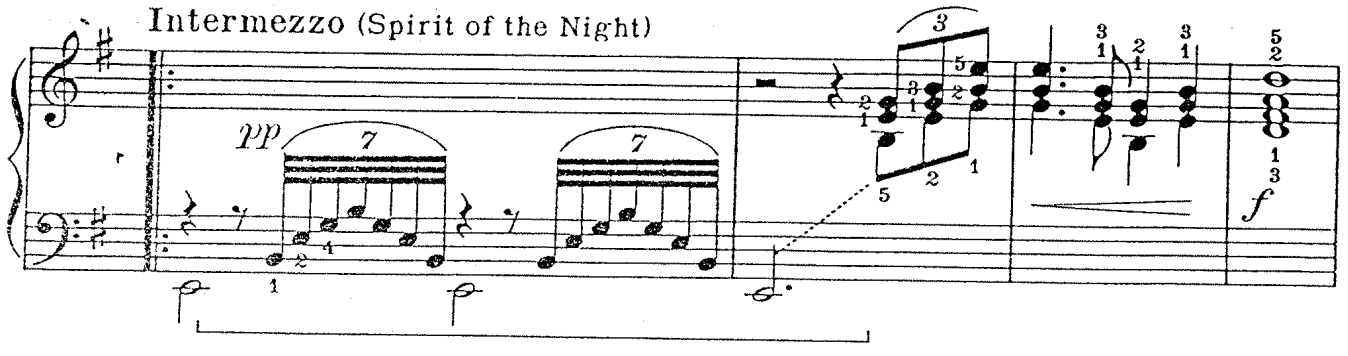
Tarantella

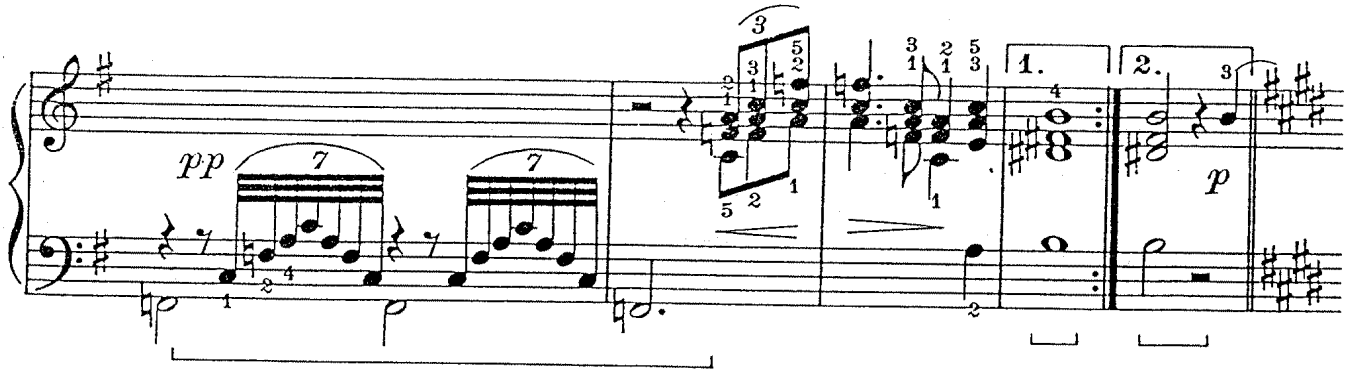
Be sure to observe the frequent two-note slurs, a characteristic of the Tarantella.

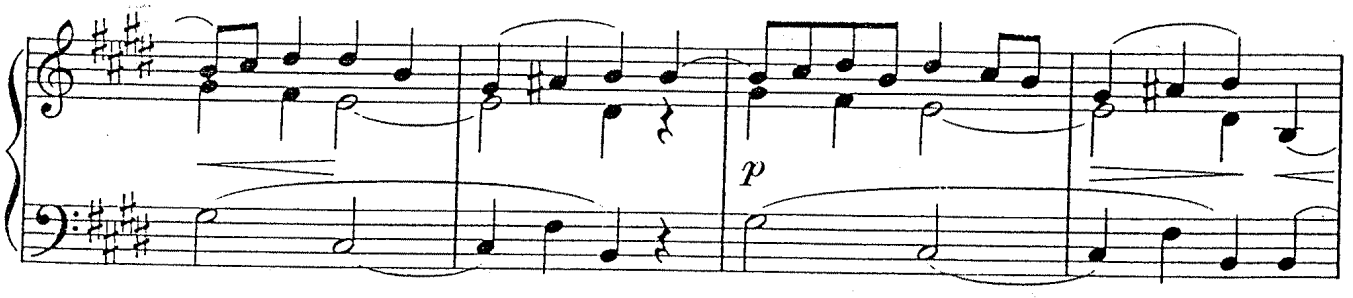
Vivace

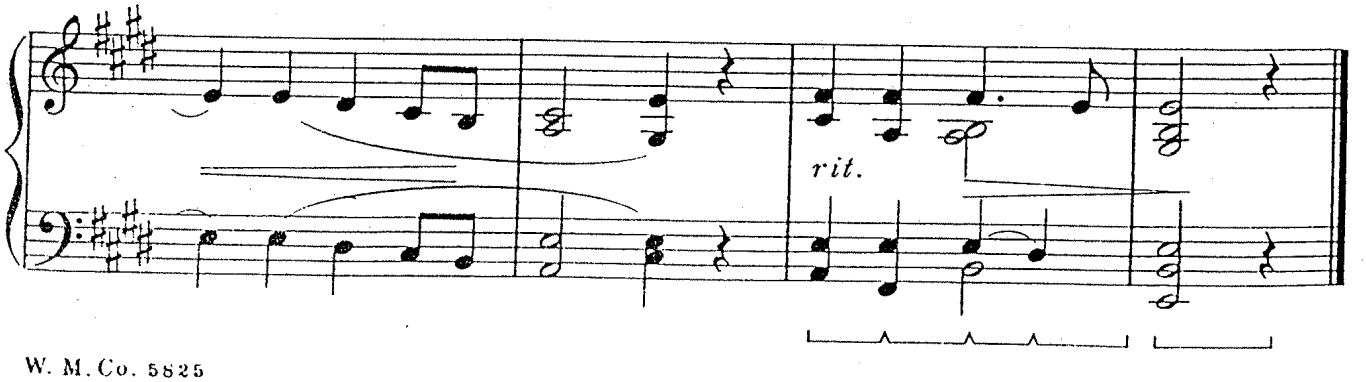
John Thompson

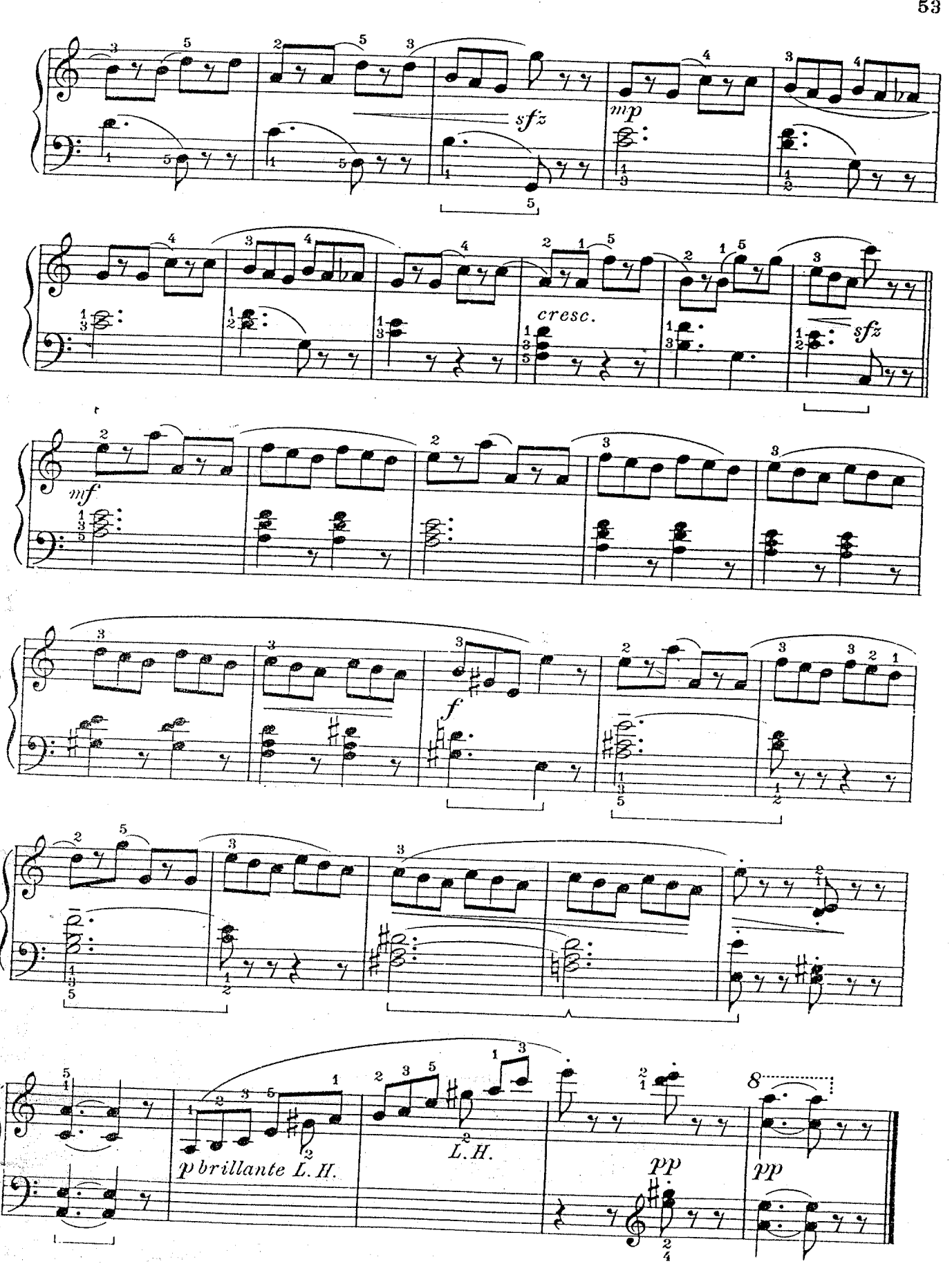

1.
2.
poco rall.
rit.


Intermezzo (Spirit of the Night)
pp
f

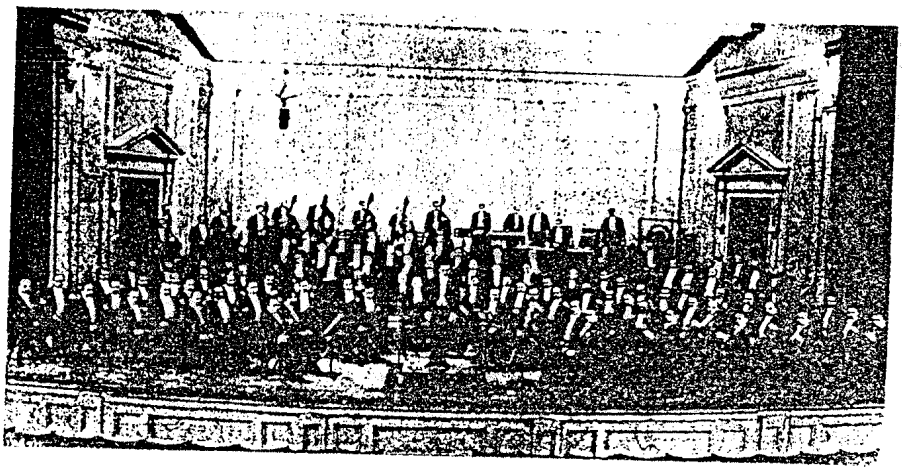

pp
1.
2.
p


p


rit.


sfz
mp
cresc.
sfz
mf
f
p brillante L. H.
L. H.
pp
pp

The SYMPHONY-ORCHESTRA, as known today, developed from *Chamber Music* and Corelli's "Band of Twenty-four" in the service of Louis XIV. During his residence at the Esterhazy Palace, Haydn, who had been so successful with *String Quartets*, began to group his small orchestra into four separate sections: (1) The String Choir: violins, viola, 'cello, double-bass. (2) The Woodwind Choir: flute, clarinet, oboe, bassoon. (3) The Brass Choir: trumpets, French horn, trombone, tuba. (4) The Percussion Choir: drums, cymbals, bells, gongs. This is the physical form and balance of the famous *Symphony-Orchestras* which render the masterpieces of Haydn, Mozart, Beethoven, etc. Symphonic music is actually a *SONATA for orchestra, a harmonious mingling of sounds bearing witness to the influence of historic events, geographical and political changes. James G. Huneker says: "The most profound truths, the most blasphemous things, the most terrible ideas may be incorporated within the walls of a symphony, and the police be none the wiser. It is its freedom from the meddlesome hand of the censor that makes of music a playground for great brave souls".



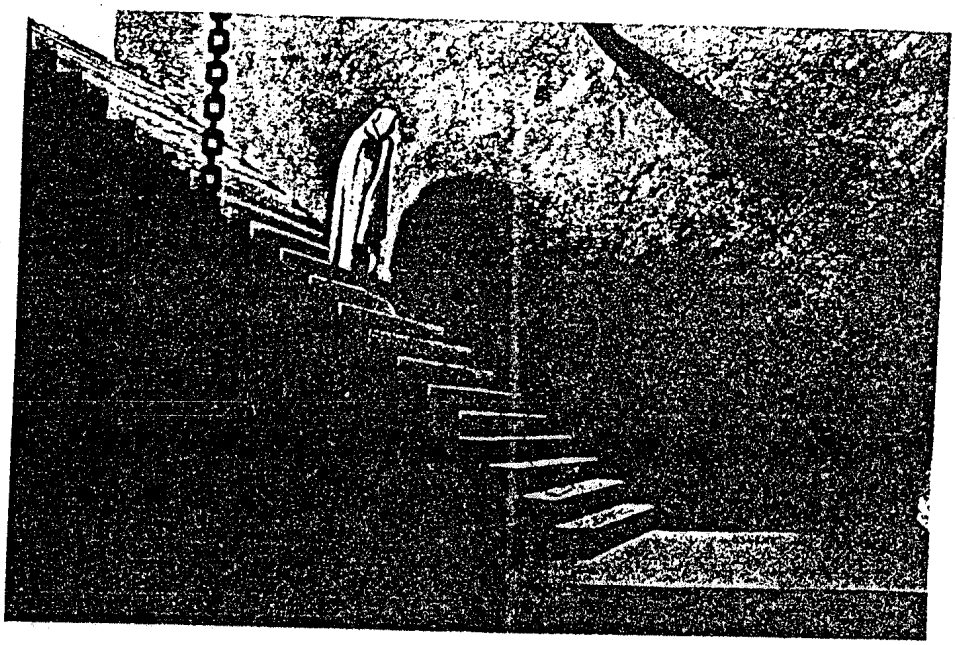
The New York Philharmonic-Symphony Orchestra, John Barbirolli, Conductor (*N. Y. Times*)

Mozart wrote his great Symphonic examples in 1788 but it remained for Beethoven to bring the symphony to its most perfect stage of development.

PETER ILYITCH TCHAIKOVSKY was born in Votkinsk, Russia, April 25, 1840. His father, a government inspector of mines, was a very prominent man in the district. His mother came of a French family which had emigrated to Russia during the Revolution. She was quite accomplished, and devoted to her children. At the age of four, Peter received piano lessons from a governess. When he was 8 years old, the family moved to Moscow and later to Petrograd. In 1859, he graduated from the School of Jurisprudence and entered the Ministry of Justice as a clerk. In 1862, he decided to devote himself entirely to music and composing. His String Quartet, Op. 11 was played for the first time at a concert given in honor of Tolstoy in 1876 and in the same year he began the famous correspondence with Nadezhda von Meck. In 1891, he visited the United States and took part in the programs played for the dedication of Carnegie Hall.

The short excerpt on page 55 is from Tschaikovsky's Symphony No. 6 in B Minor, known as the "Pathétique". It is one of the most popular of orchestral works and belongs to the giants of music. The idea came to him as he was setting out on a journey to Paris in Dec. 1892. In writing to Davidov, to whom the work is dedicated, Tschaikovsky said: "During the journey, while composing it in my mind, I often wept bitterly". He conducted the first performance (St. Petersburg, October 16, 1893) himself and was convinced that it was his greatest work. Nine days later he died.

Some have pointed to a fragment of the Russian requiem in the first movement as significant that it was to be his last work.



Victor Musical Masterpiece—Courtesy R. C. A. Manufacturing Co. Inc.

**The SONATA *form is of such importance that it will be fully exemplified in John Thompson's Fourth Grade Book.*

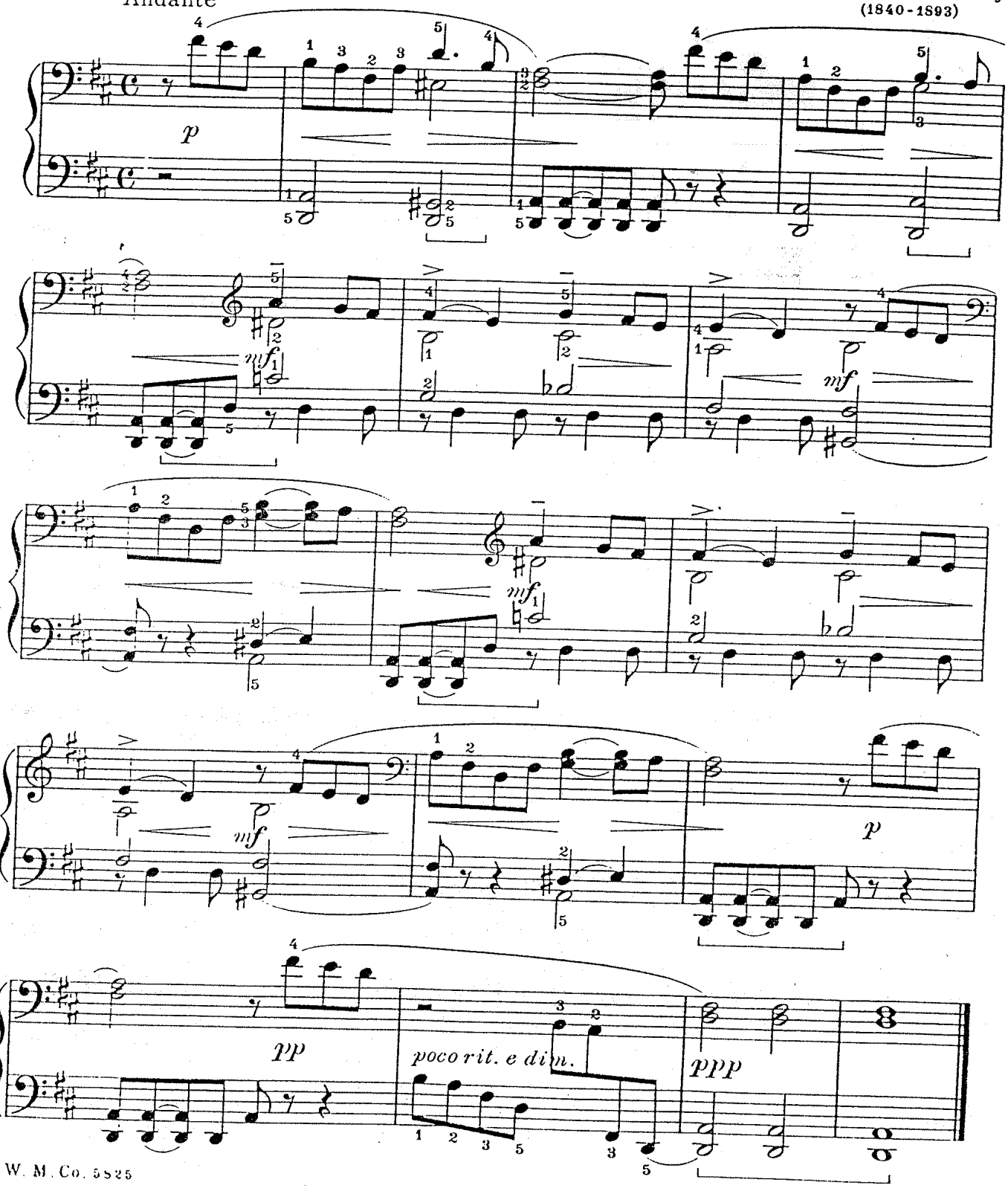
The ANDANTE is a song of speaking pathos: The first motive, repeated, is answered by a phrase of blended beauty. Play right hand theme with the PRESSURE touch. Pay strict attention to phrasing and expression marks. Use pedal only as indicated.

From 6th Symphony Op. 74

Pathétique

Andante

Peter Tchaikovsky
(1840-1893)



The GAVOTTE is an old French court dance-form trod by the courtiers of the 16th and 17th Centuries. It is said to have been derived from the Gavots, a race of people in Dauphine.

For a time the Gavotte was neglected but it was revived by Marie Antoinette. Her teacher, Christoph Willibald Gluck (1714-1787), famous as the father of French opera, composed special music for her and the dance became quite popular at Versailles. After the Revolution, the Gavotte was once more revived.

The example beginning on this page is an arrangement of a very famous Gavotte written for a 'cello solo by David Popper, himself a cellist of the first rank. Born in Prague in 1846, he displayed early evidence of remarkable talent. He made extensive concert tours in Europe. His compositions for 'cello are acclaimed by concert artists.

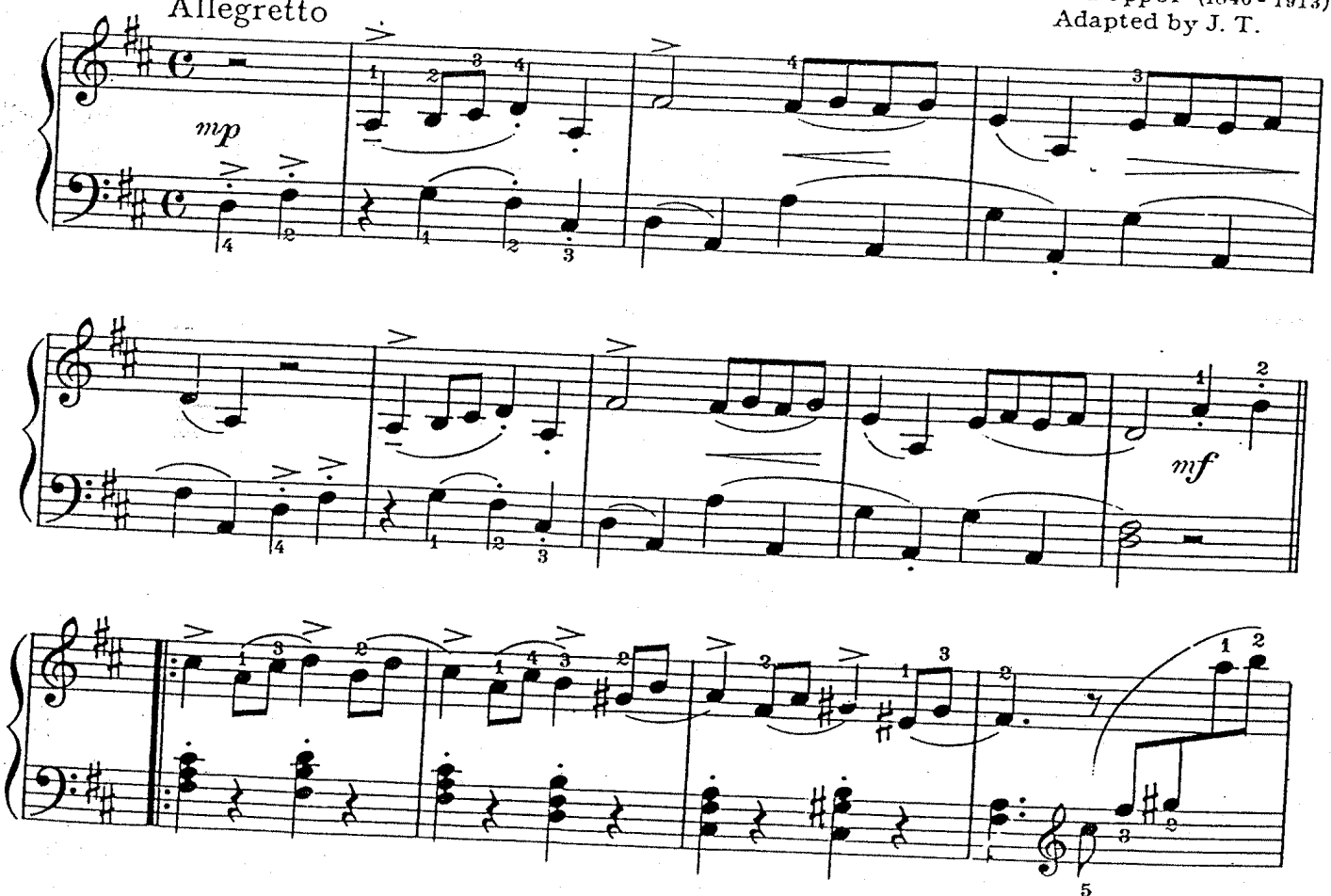
INTERPRETATION

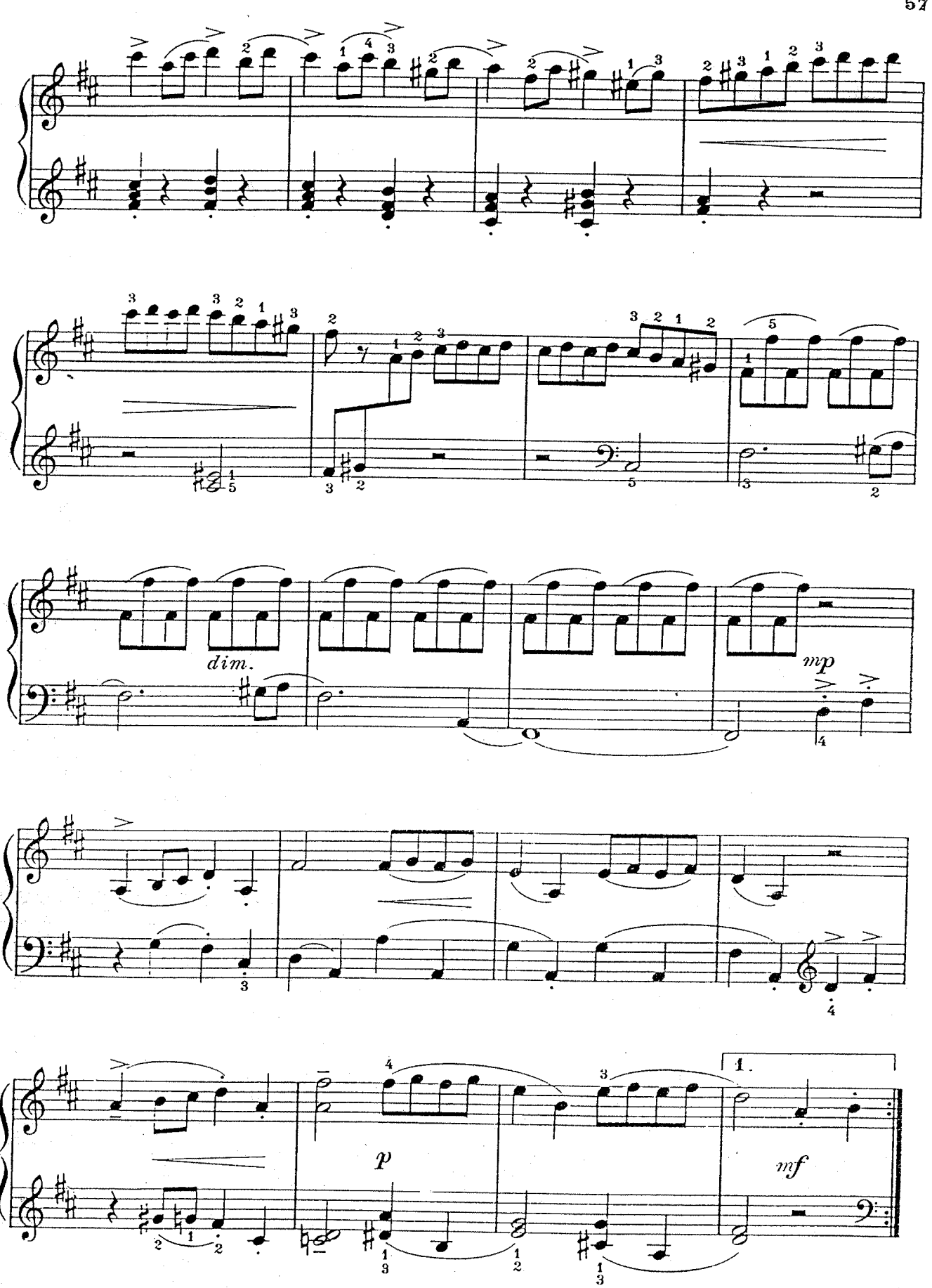
The Gavotte is in common time of moderately fast movement and always begins on the third beat of the measure. Pay attention to the contrasting staccato and legato, keep even tempo and observe the dynamic marks.

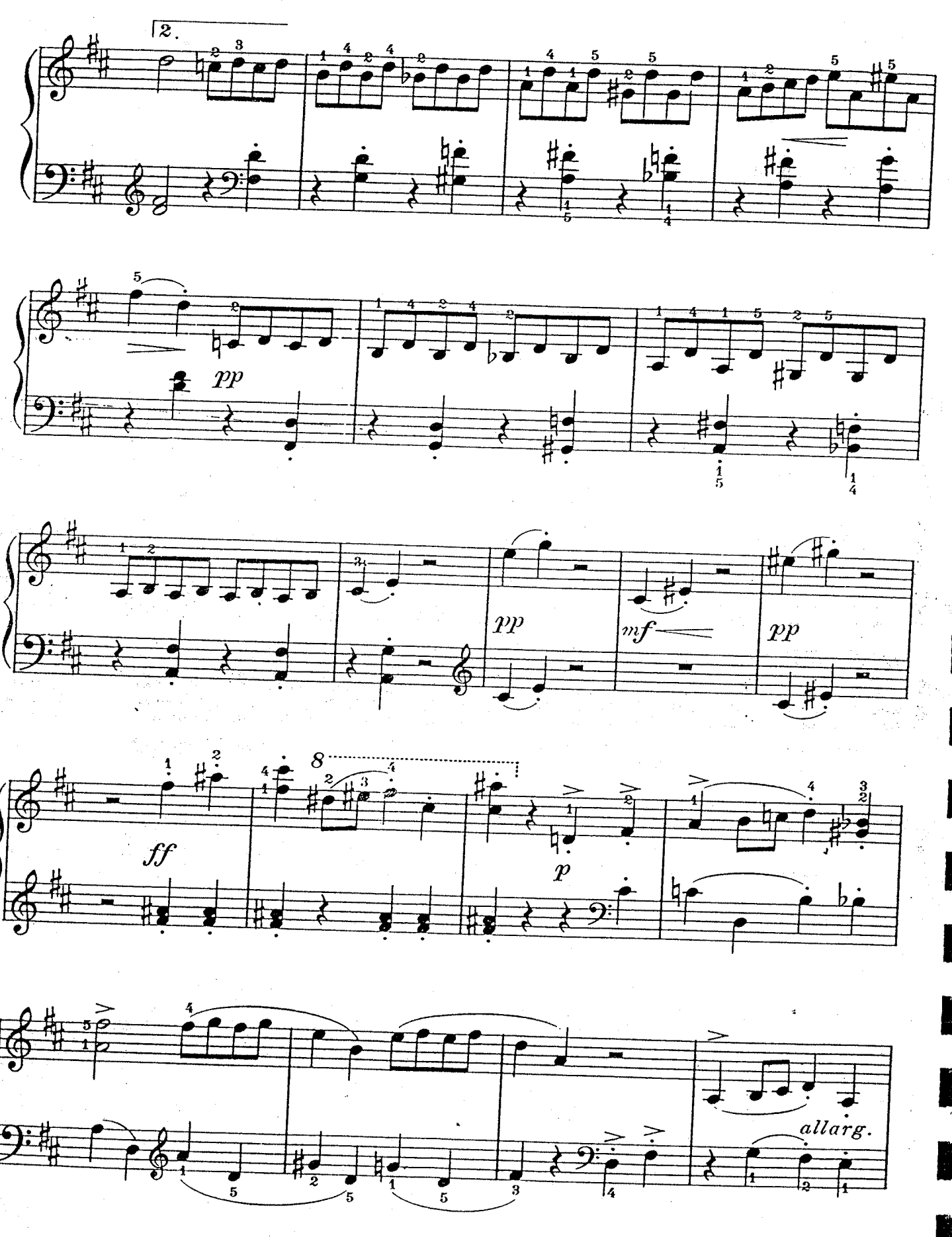
Gavotte

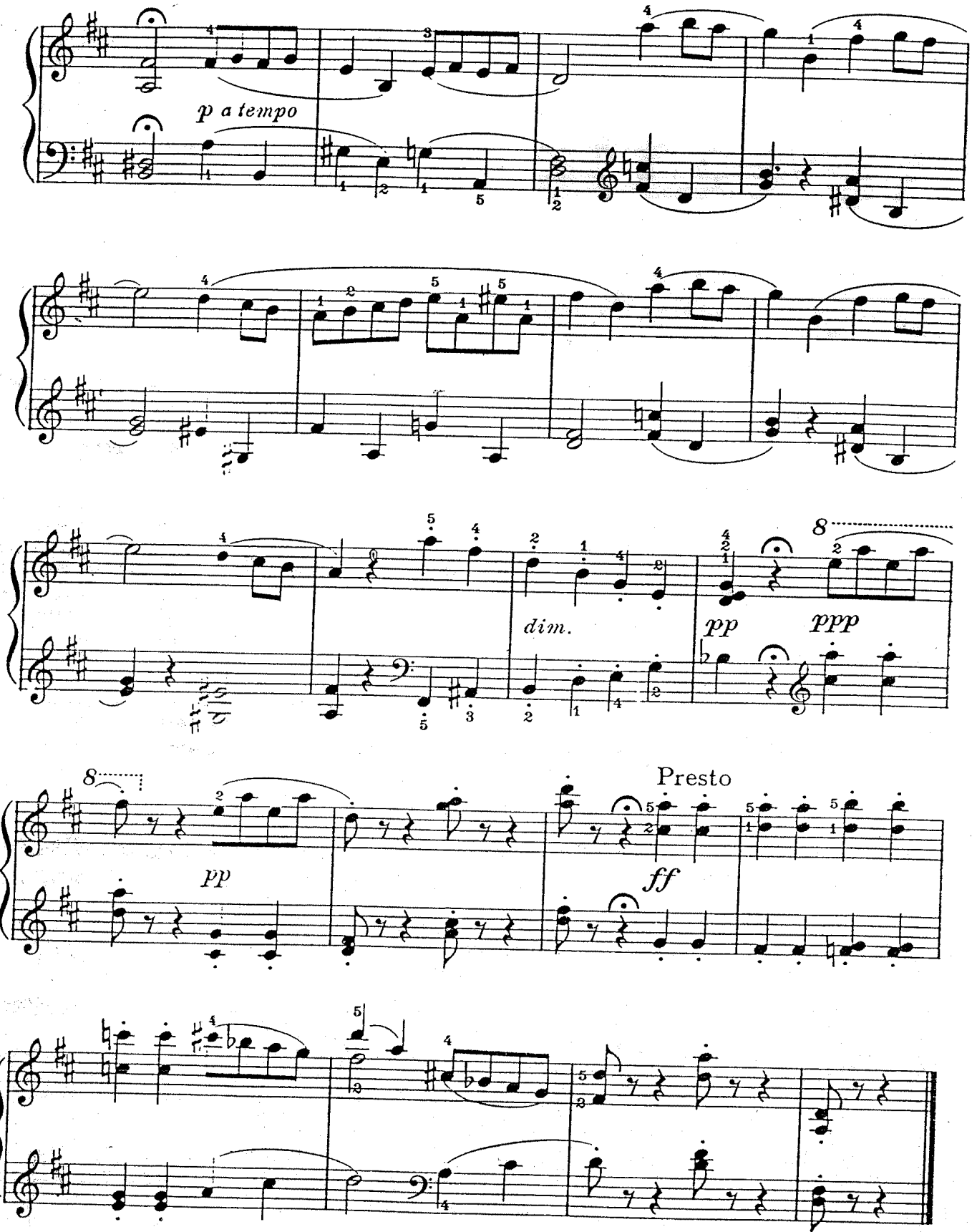
Allegretto

David Popper (1846 - 1913)
Adapted by J. T.




dim.
mp
p
mf
1.


2.
pp
pp
mf
pp
ff
p
allarg.



For list of choice teaching pieces in this grade see page 93.

STRING QUARTETS are the most popular form of chamber music. There are examples of quartets for stringed instruments as far back as the time of Allegri (1584-1652), a musician of the Papal Chapel in Rome who wrote a four part Sonata for strings. The Quartet, as we know it, was developed by Haydn (1732-1800), who, as court musician to the Prince of Esterhazy on his Hungarian estates in 1761, devoted much of his time to composing chamber music for special occasions. He wrote more than seventy-five string quartets.

The Kneisel Quartet

LUIGI BOCCHERINI, worthy contemporary of Haydn, was born in Lucca, Italy, February 19, 1743. He was a fine 'cellist and became chamber-musician to the Infante Luis of Spain. Most of the music of his day was written for voice in four parts which inspired him to arrange it for four stringed instruments, thereby creating a new style of chamber-music. In 1787 Friederich Wilhelm of Prussia conferred on him the title of chamber-composer. Boccherini wrote 91 String quartets and 125 quintets.

Many famous organizations, such as the Kneisel Quartet and the Flonzaley, have become world renowned by giving chamber music concerts in the leading cities of America and Europe.

Scored for *First Violin, Second Violin, Viola and 'Cello,* each instrument has its own peculiar charm.

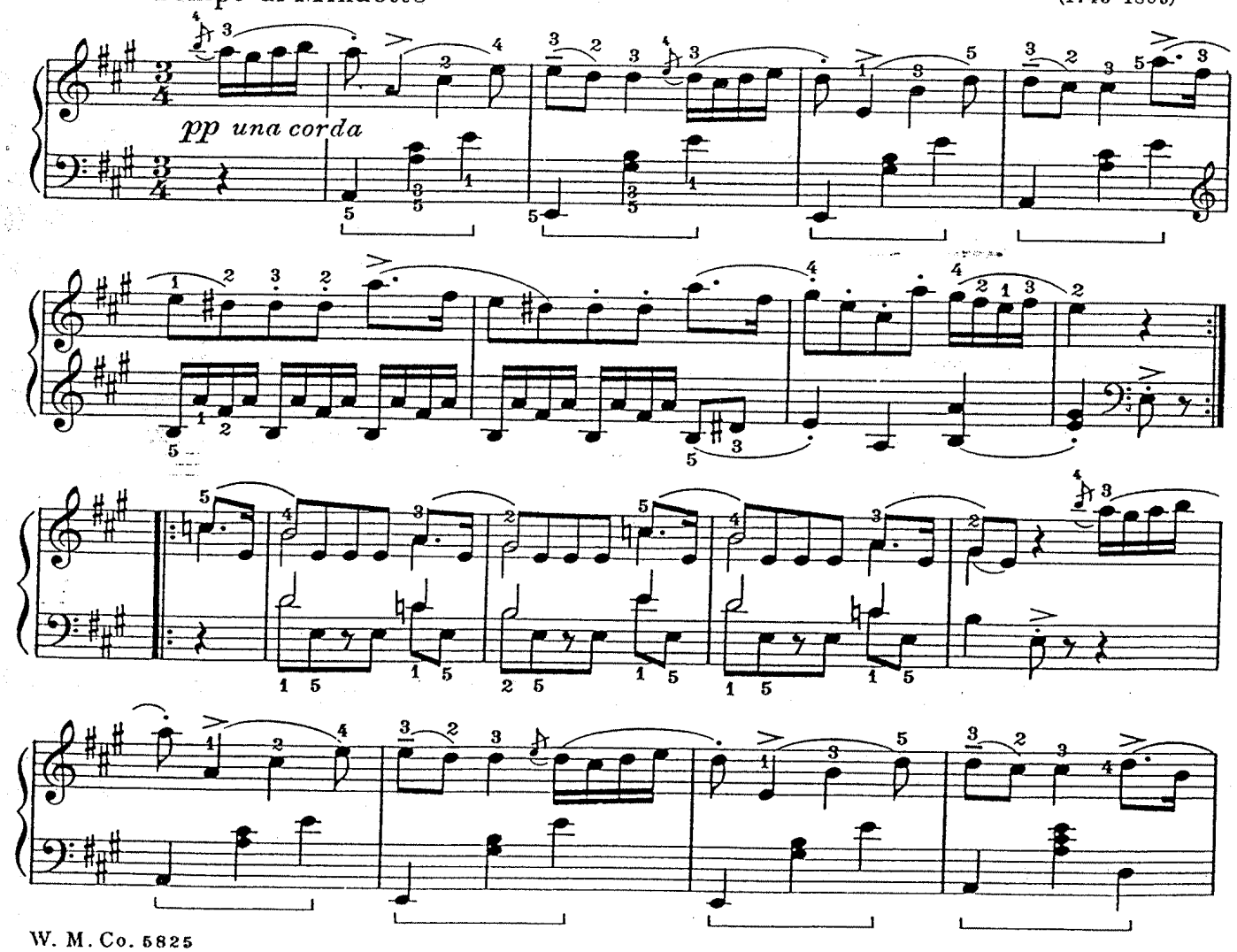
Minuet

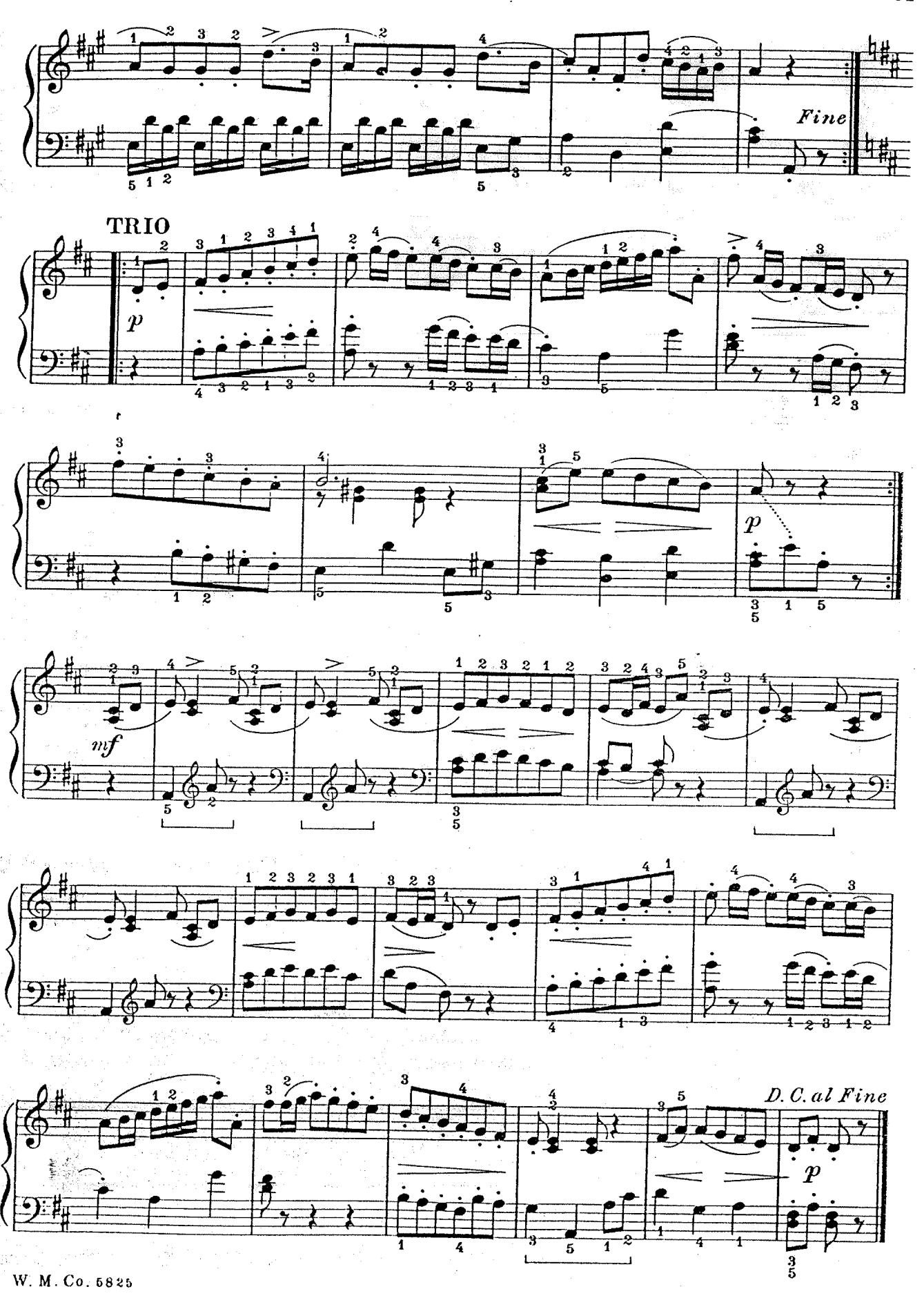
from String Quartet

Luigi Boccherini
(1743-1805)

una corda = The soft pedal

Tempo di Minuetto



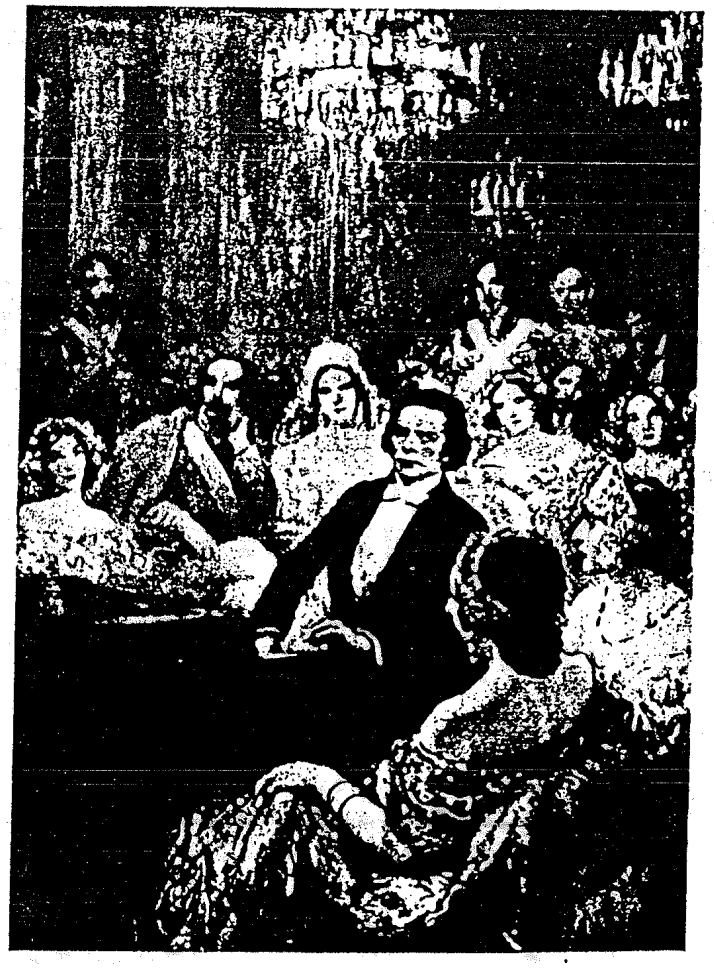

Fine
TRIO
p
p
mf
D. C. al Fine
p

ROMANCE: Originally a ballad in verse but later transferred to stories of love and tales of knightly chivalry. The term applies more to the *character* than the actual form of a musical composition. In other words, it is an expression of personal sentiment rather than precise structural *form*.

The romantic period of the 19th century was indeed an era of the melodist. Schubert, Mendelssohn, Chopin, Schumann, Rubinstein and Massenet, etc., were active in Europe while Stephen Foster (*1826-1864*) the father of the American ballad was inspired at home. Reginald DeKoven (*1859-1920*) brought tears to fond eyes at weddings with "Oh, Promise Me". Edward MacDowell (*1860-1908*) contributed "To a Wild Rose". Ethelbert Nevin's (*1862-1901*) beautiful "The Rosary" was sung for the first time by Francis Rogers in 1898. Many European musicians were touring the country. When Paderewski passed through a town hundreds rushed to the railroad station.

ANTON GREGOR RUBINSTEIN was born in Vichvatinets, Russia, Nov. 28, 1829. His mother was well educated in music and literature. When he was five years old she found him getting music out of a little home-made instrument and immediately began to give him piano lessons. At this time, his happy-go-lucky father moved his family to Moscow and established a pencil factory. During the next four years Anton studied under the noted master, Villoing. In 1840, he was taken to Paris where Liszt proclaimed him "an infant prodigy" and encouraged him to play in other cities. He also played for Chopin, Queen Victoria of England and the Queen of Holland. At one of his concerts, Mendelssohn conducted him to the piano. His fame as the "Russian boy with fingers as light as a feather" spread to every continent. After the death of his father, he settled in St. Petersburg as a teacher-composer, also giving occasional concerts. In 1849, the grand Duchess Helen made him court pianist. After another concert tour he became the director of a conservatory in St. Petersburg but was obliged to give it up in 1867 because of pressing concert engagements. Czar Alexander II decorated him with the Order of Vladimar in 1869.

An enthusiastic reception awaited Rubinstein on his arrival in the U. S. in 1872. He played in two hundred and fifteen concerts. In most of them he played his own compositions among which the *Romance* was always a favorite.



Rubinstein at the court of the Czar
From an oil painting by Joseph Sohn, reproduced, by permission, from the Steinway Collection

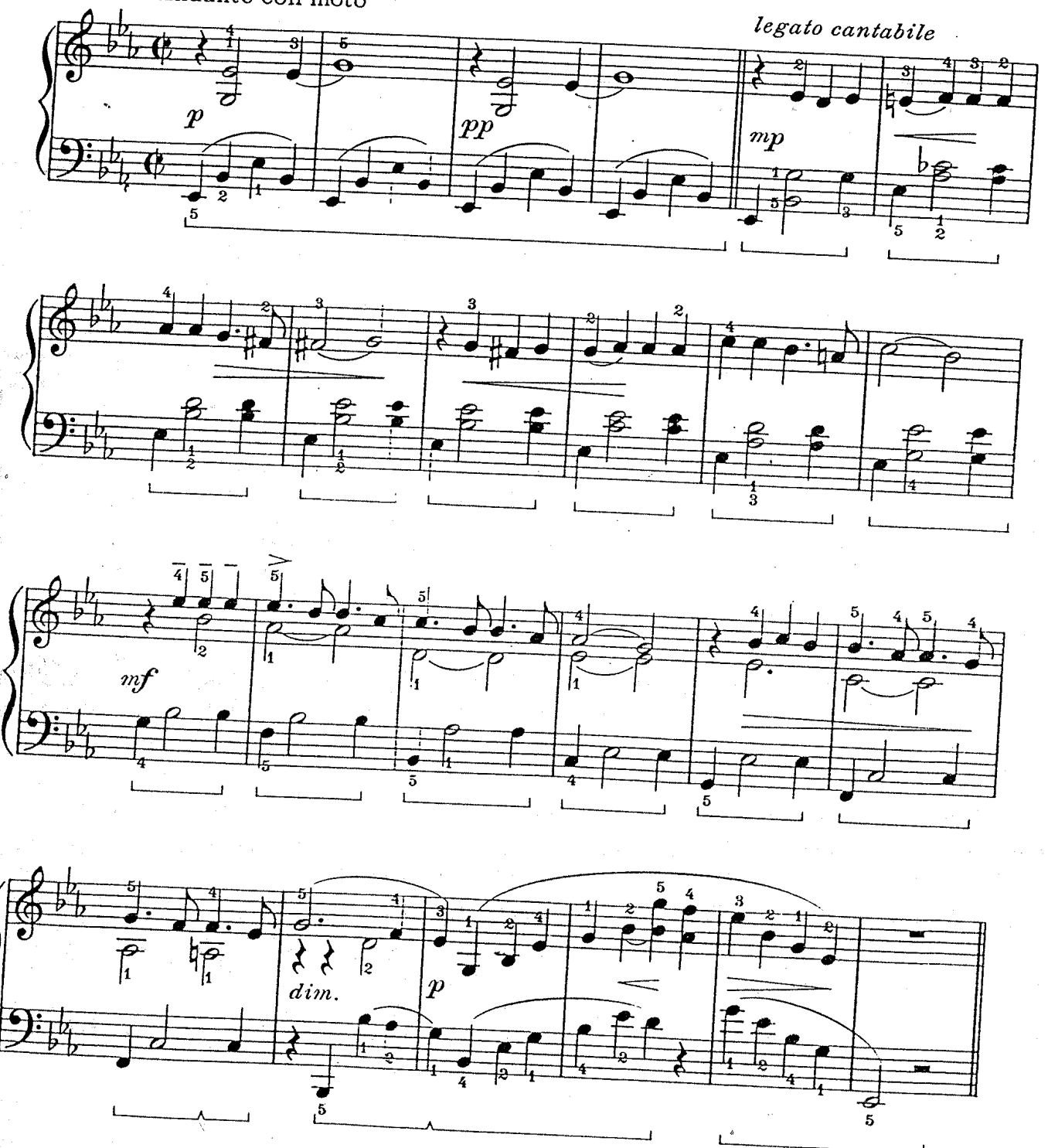
Romance

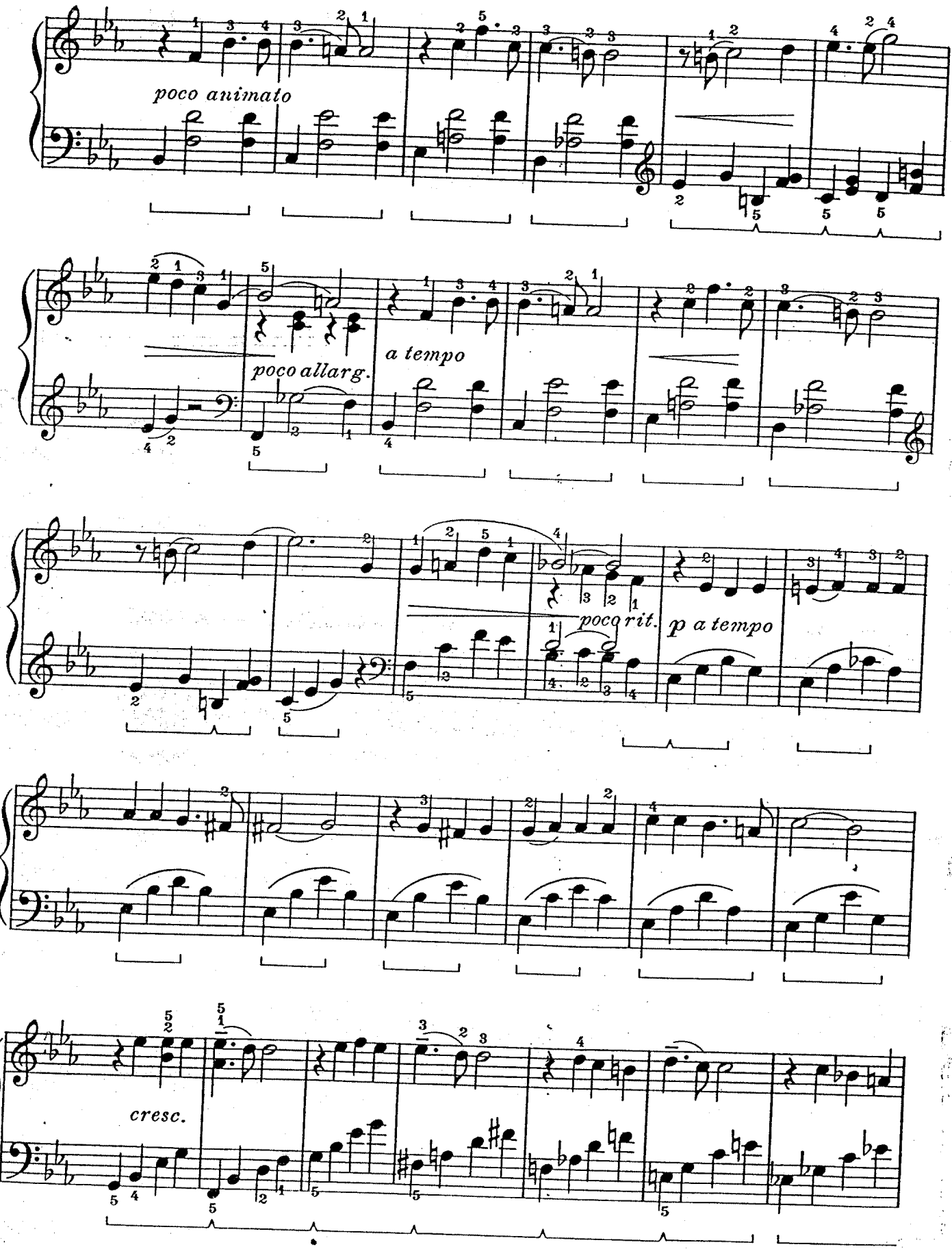
Play with your best possible singing tone and try to give to the interpretation a feeling of deep sentiment and poetic eloquence.

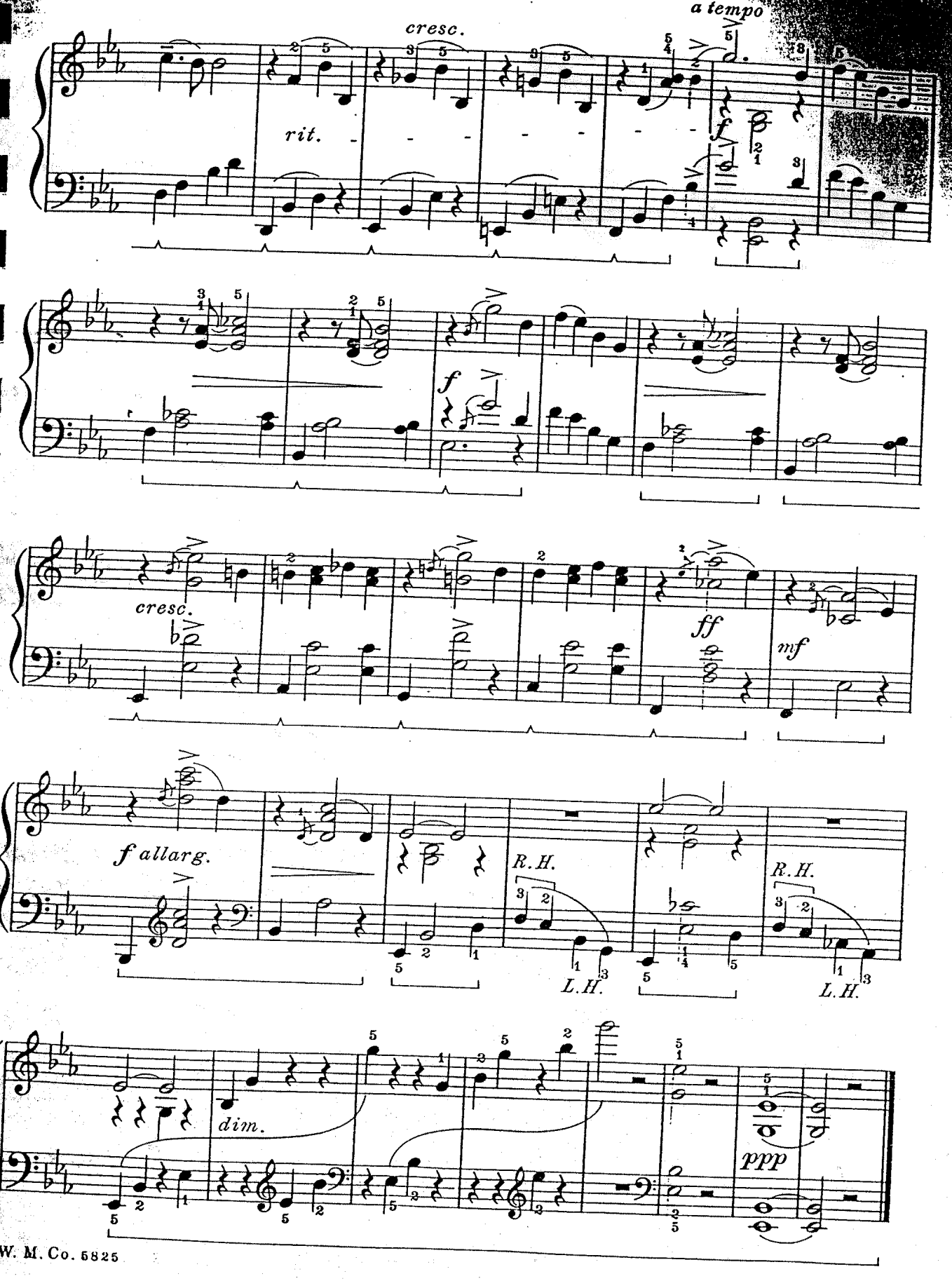
Anton Rubinstein (1829-1894)
(Adapted)

Andante con moto

legato cantabile




poco animato
poco allarg.
a tempo
poco rit.
p a tempo
cresc.


a tempo
cresc.
rit.
f
f
cresc.
ff
mf
f allarg.
R.H.
L.H.
R.H.
L.H.
dim.
ppp

THERE was a proverb in old Russia: "Song is truth; a
the expression of our life". Nearly every activity
the daily life of the Russian people is expressed by some ly
to accompany it. Many of the Russian folk-tunes sugg
the fiery, vigorous and fascinating rhythms of the Orient,
atmosphere of color, mystery and vitality. Decisive and i
tense rhythm is omnipresent in all Russian folk-lore.

Many of the gayest and most dashing folk-dances, esp
ially music of gipsy origin, are written in the minor mo
as we have experienced in playing the Russian Gipsy So
"Two Guitars" in the SECOND GRADE BOOK.

INTERPRETATION

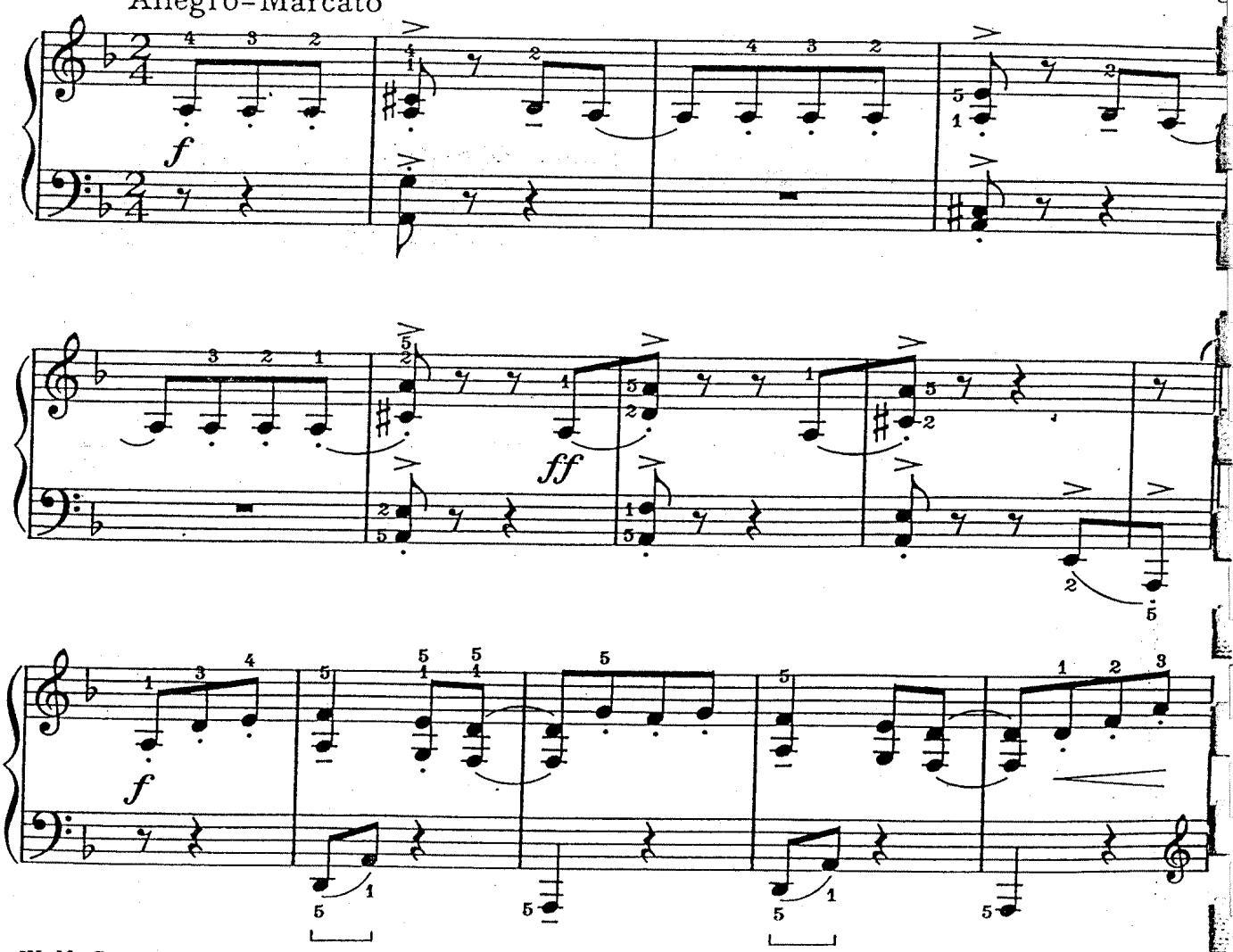
In order to emphasize the syncopation be sure to observe all accents, staccatos and sostenuto marks. Set a lively tempo and pedal only as marked.

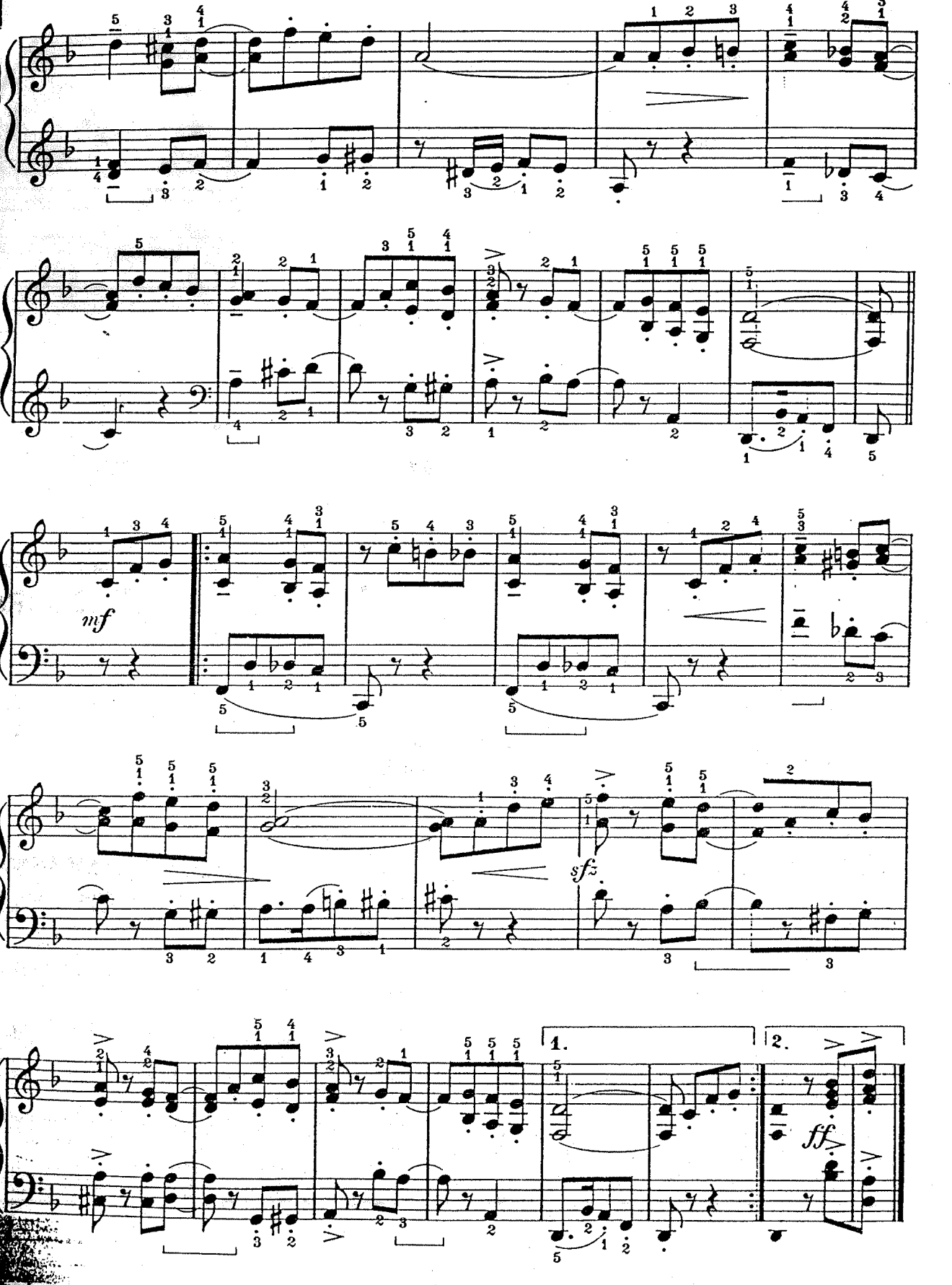
Bublitchki

Pretzels

Allegro-Marcato

Russian Folk Song




mf
sfz
1.
2.
ff

JULES MASSENET, famous French composer, was born May 12, 1842. His father had been an officer under Napoleon Bonaparte. His mother, a musically accomplished woman, taught him the elements of music by placing his tiny hands on a piano and writing the notes corresponding to the black and white keys with their respective positions on lines and spaces on a strip of paper and stretching it on the piano keyboard.

His progress in music and composition was marvelous. Before he was twenty-one years old, he won the Grand Prix de Rome with his cantata *David Rizzio*. This prize entitled him to a period of study in Italy.

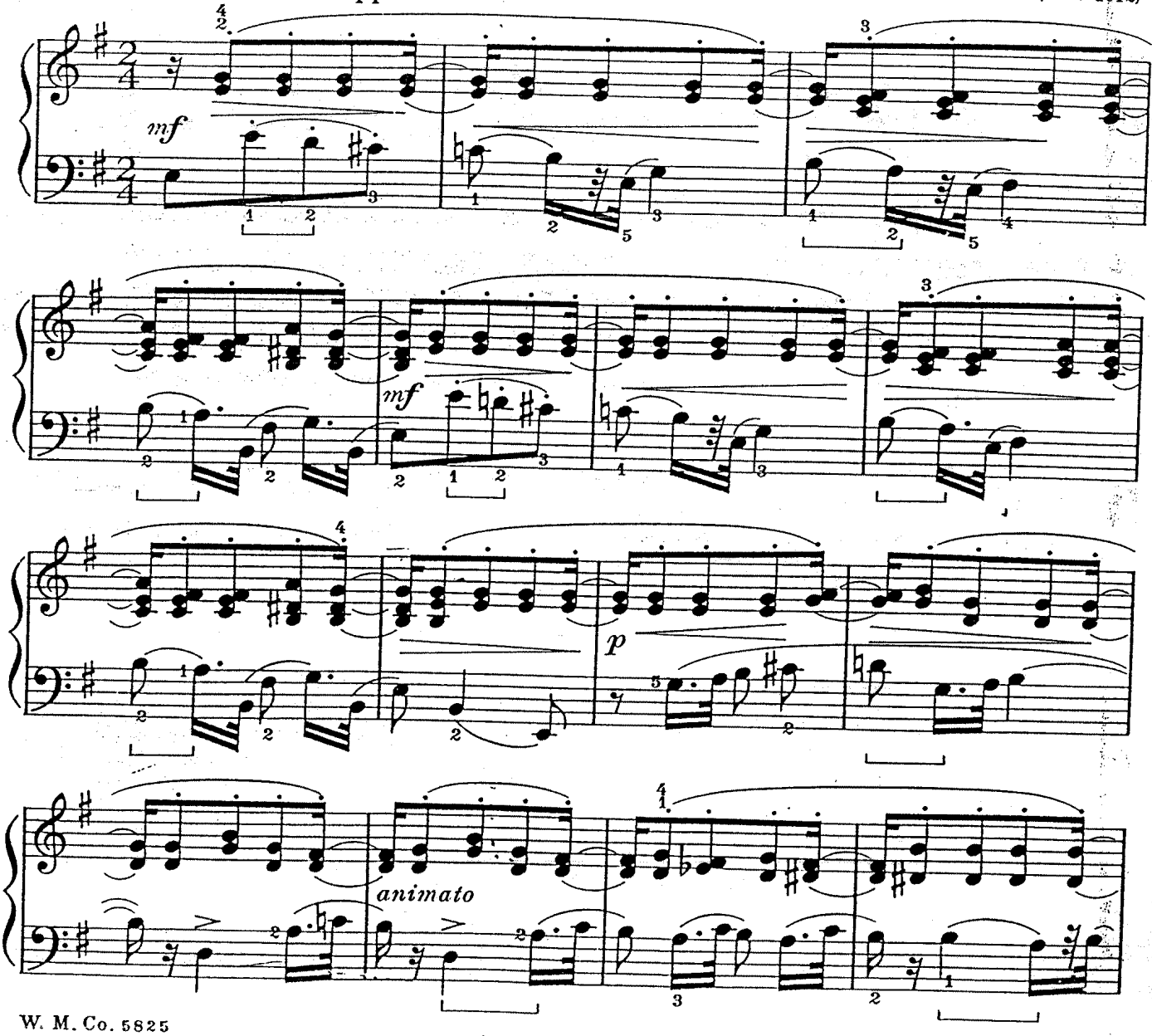
Upon his return to Paris, he entered seriously upon the work of composition. His works consist of operas (*Roi de Lahor, Esclarmonde, Herodiade, Cid, Werther, etc.*), orchestral music, piano music, and songs.

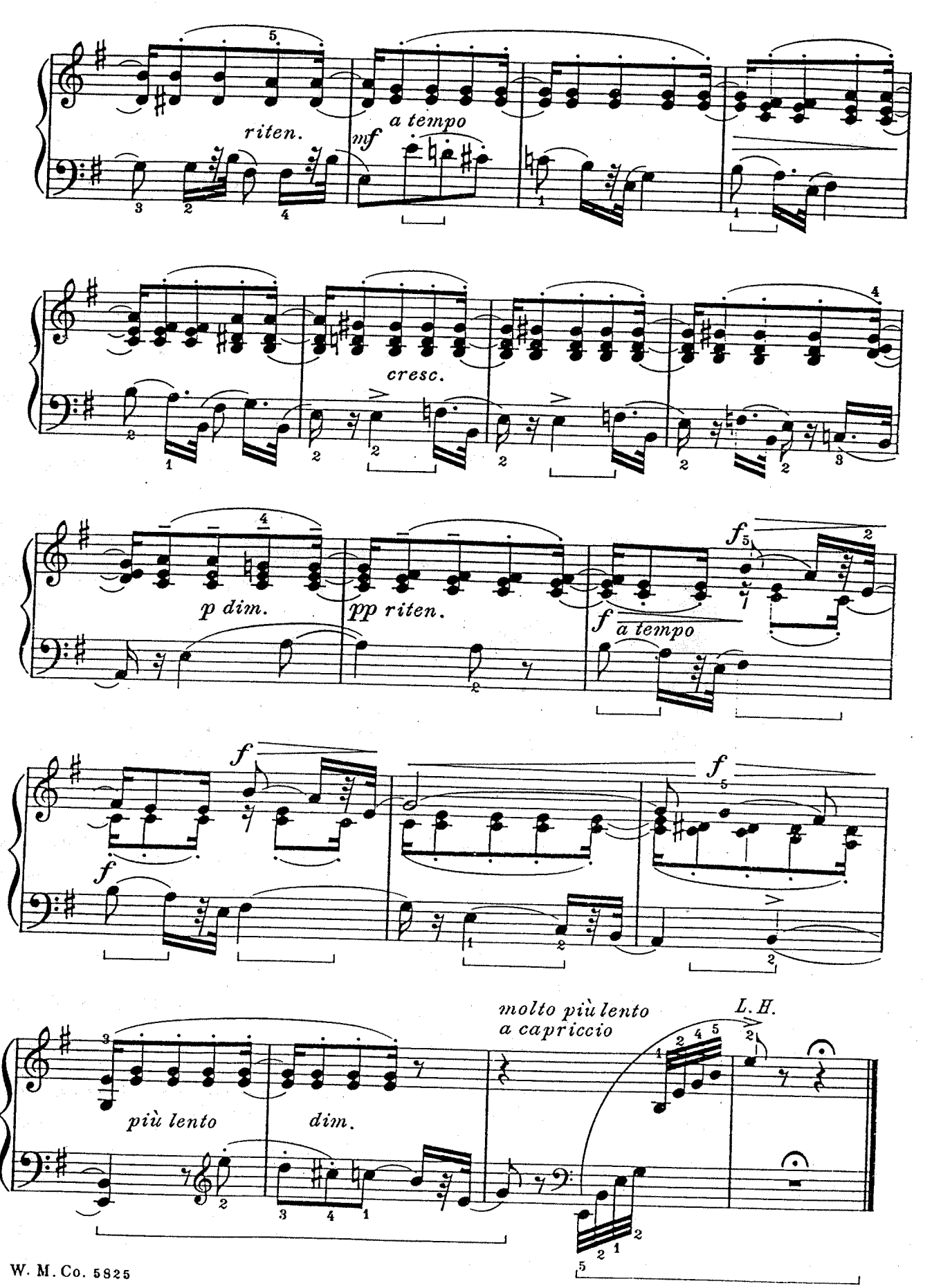
This composition is in LYRIC FORM. *The mood is wistful and sad. This effect is obtained by the chromatic descent of the left-hand melody. Be sure to observe the passages marked portamento—indicated by the curved line and the dots, thus* ⌒ *Long, but detached is the proper rendition of portamento passages. Strive for the utmost expression.*

Melody

Massenet
(1842-1912)

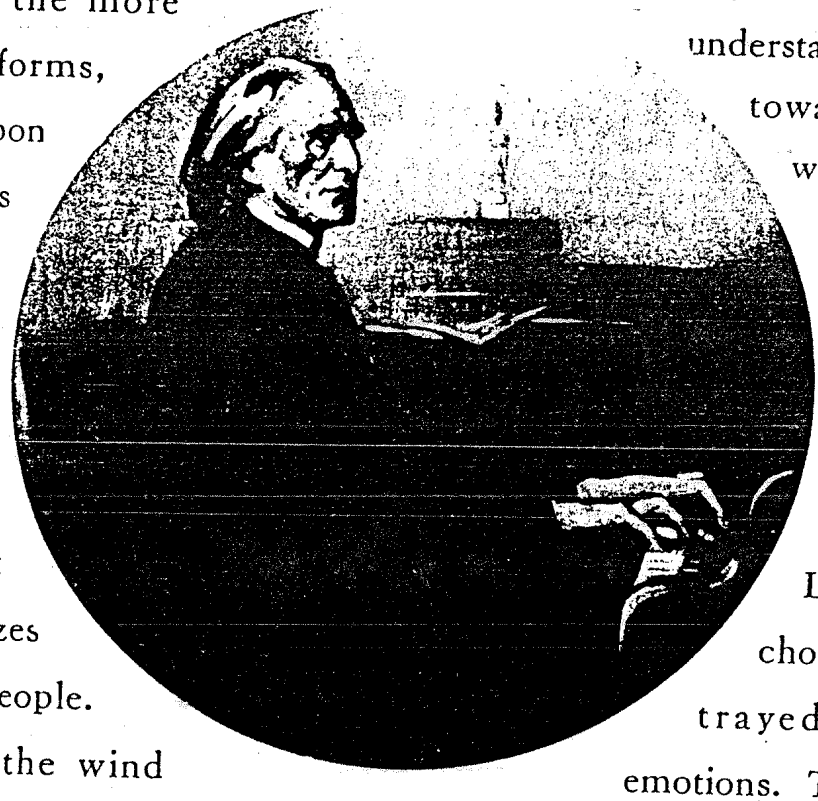
Lento, ma non troppo




riten.
a tempo
mf
cresc.
p dim.
pp riten.
f
a tempo
f
f
f
più lento
dim.
molto più lento
a capriccio
L. H.

FRANZ LISZT composed fifteen Hungarian Rhapsodies. The second is perhaps the best known and loved of the entire set. ¶The word *Rhapsodie* pertains to the *form* of the composition and is used to designate a work fantastic in character, which does not adhere to the more conventional forms, and is built upon more or less isolated fragments.

HUNGARIAN RHAPSODIES are constructed on Gypsy airs. ¶Of obscure origin, the Gypsies were a wandering race of ancient and romantic history, harried by persecutions from one country to another, and finding at long last a haven in Hungary. Here too they found a real and understanding sympathy toward their music which was finally adopted as the national music of Hungary.



GYPSY MUSIC has all the absence of restraint which characterizes these nomadic people. It is as free as the wind which blows 'withersoever it listeth' and is always intensely expressive. Since it is for the most part improvised, it follows closely the varying mood of the performer and is apt to range from deepest melancholy to fiery abandon.

IN COMPOSING his rhapsodies Liszt usually chose airs that portrayed contrasting emotions. The *Lasson* for example, is a slow and mournful song of deepest depression. This is followed by the *Friska*, a bright, playful and capricious dance and ends with the *Czardas*, furious in character and quite as intoxicating rhythmically as the *Tarantelle* of Italy or the Dervish dances of the Orient.

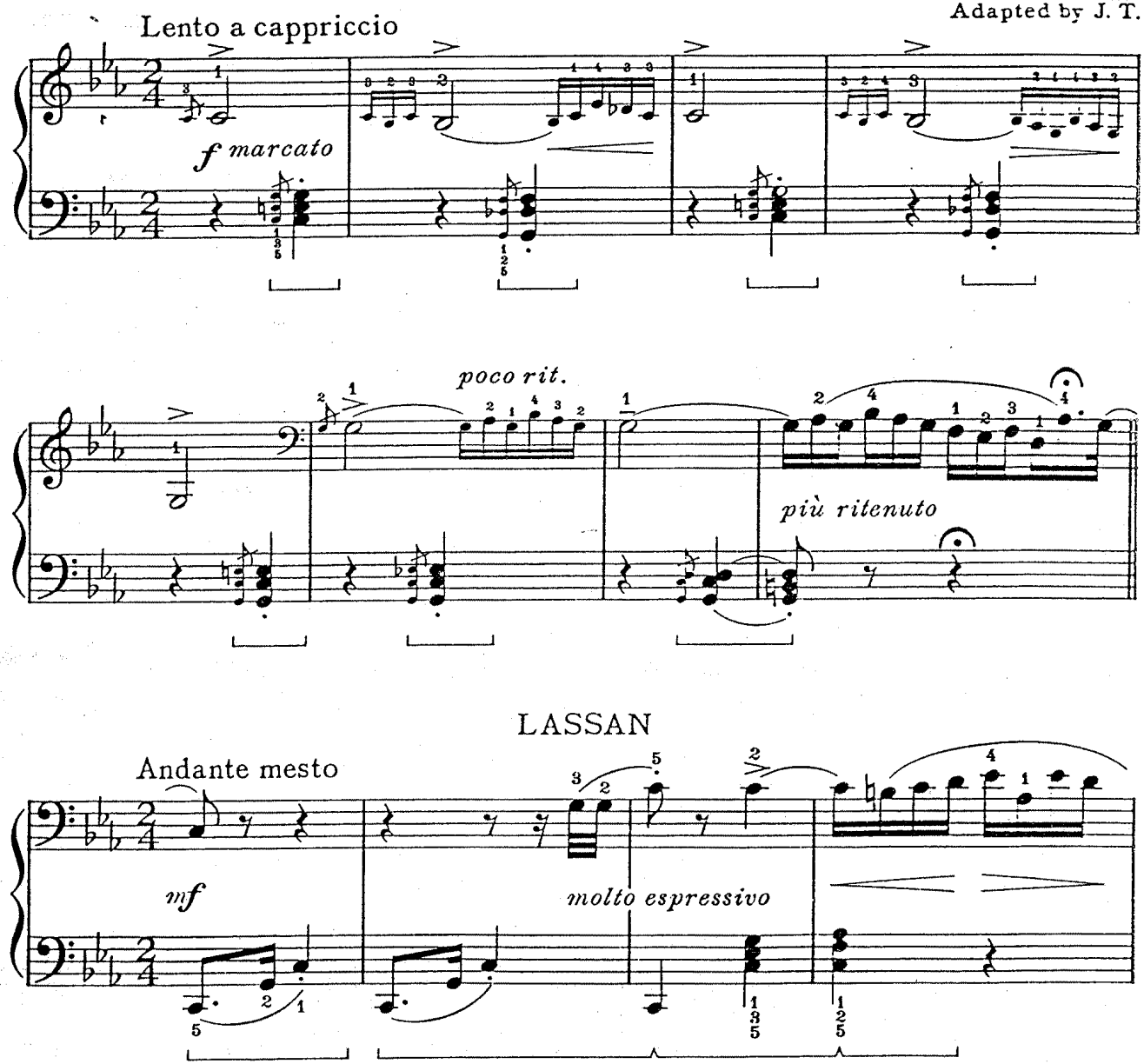
The three moods can be easily recognized in the following adaptation of the ever popular HUNGARIAN RHAPSODIE, Number Two of Franz Liszt.

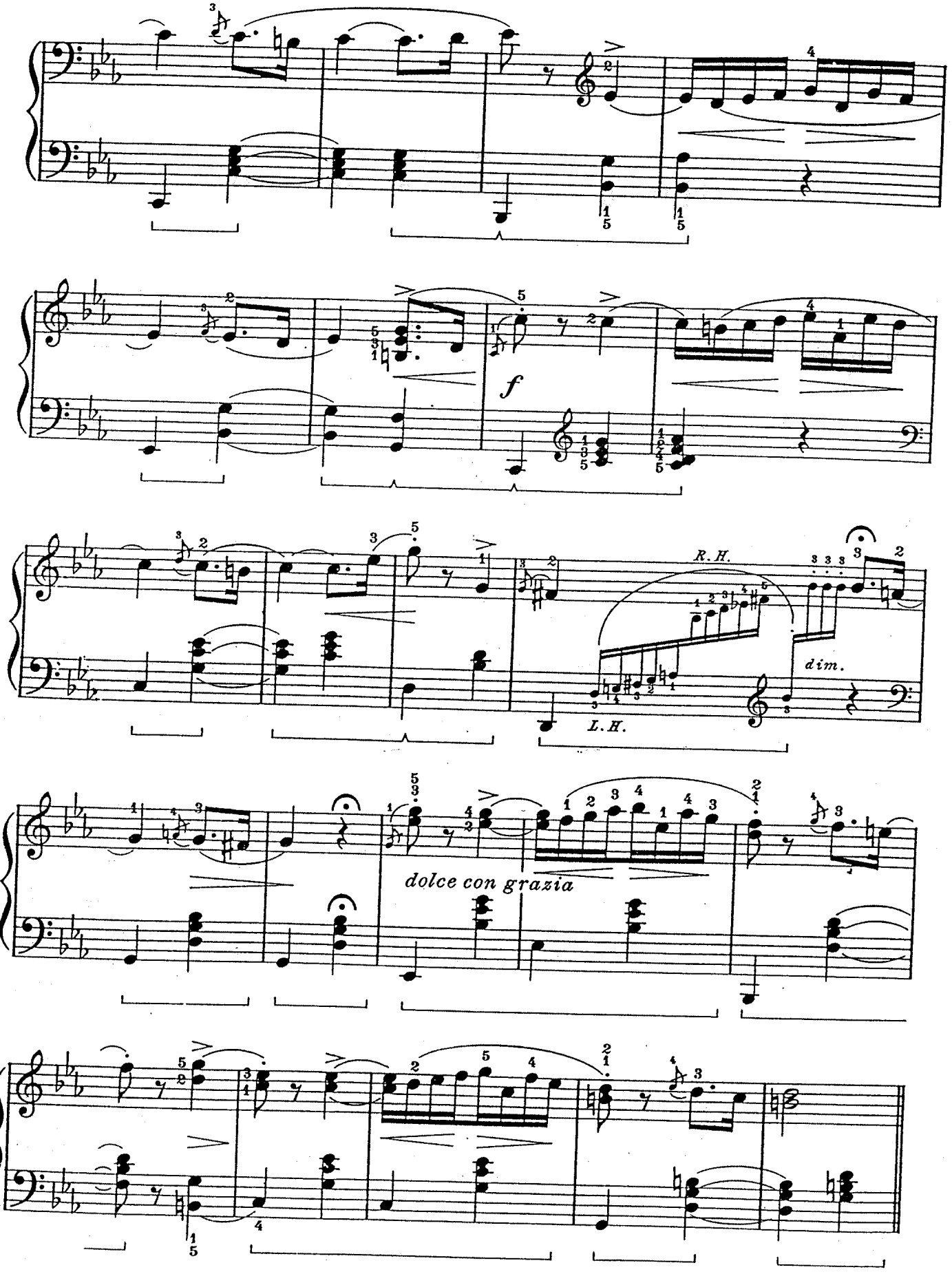
Picture from the Steinway Collection. Courtesy Steinway & Sons

Adaptation of

Hungarian Rhapsodie No. 2

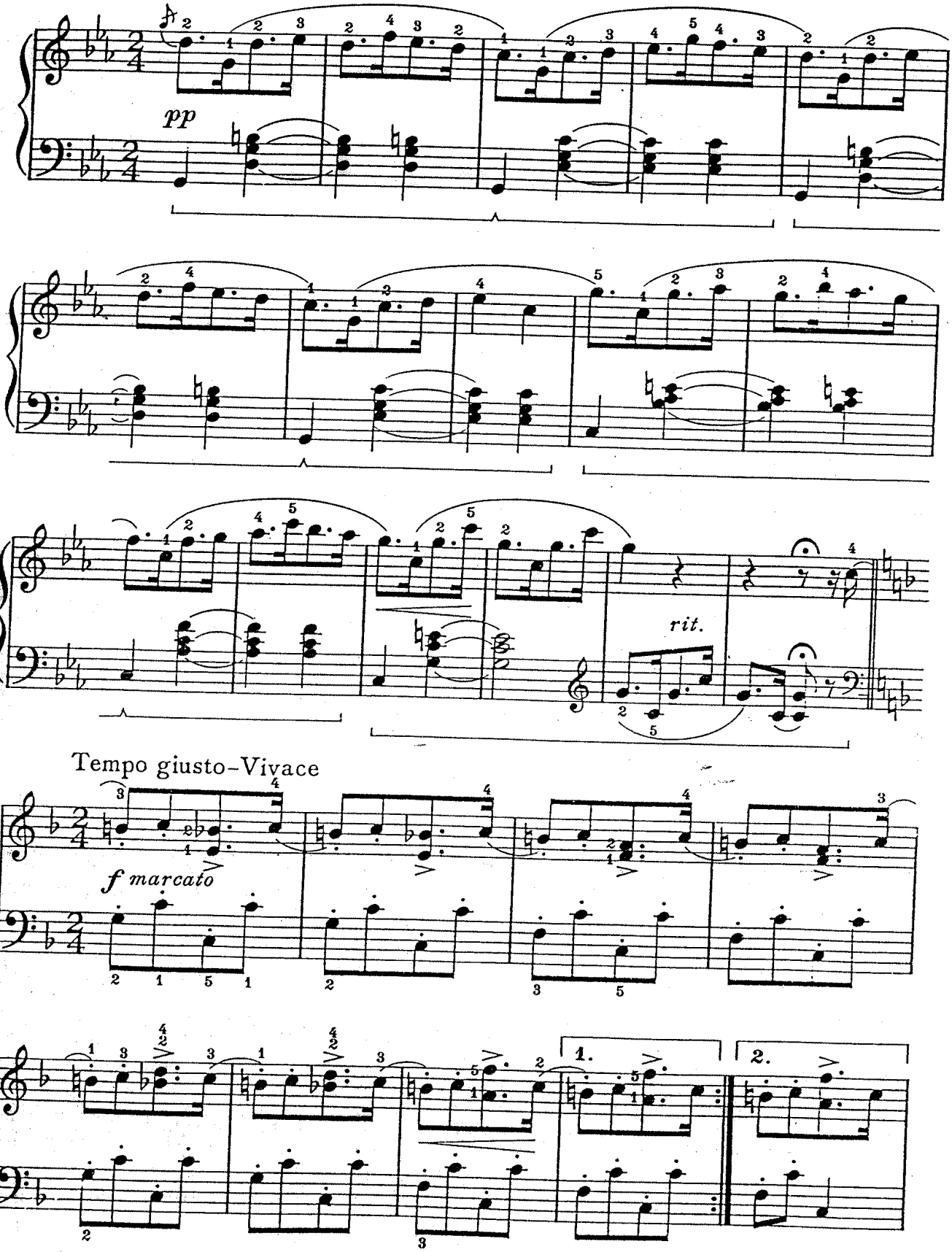
Liszt (1811-1886)
Adapted by J. T.

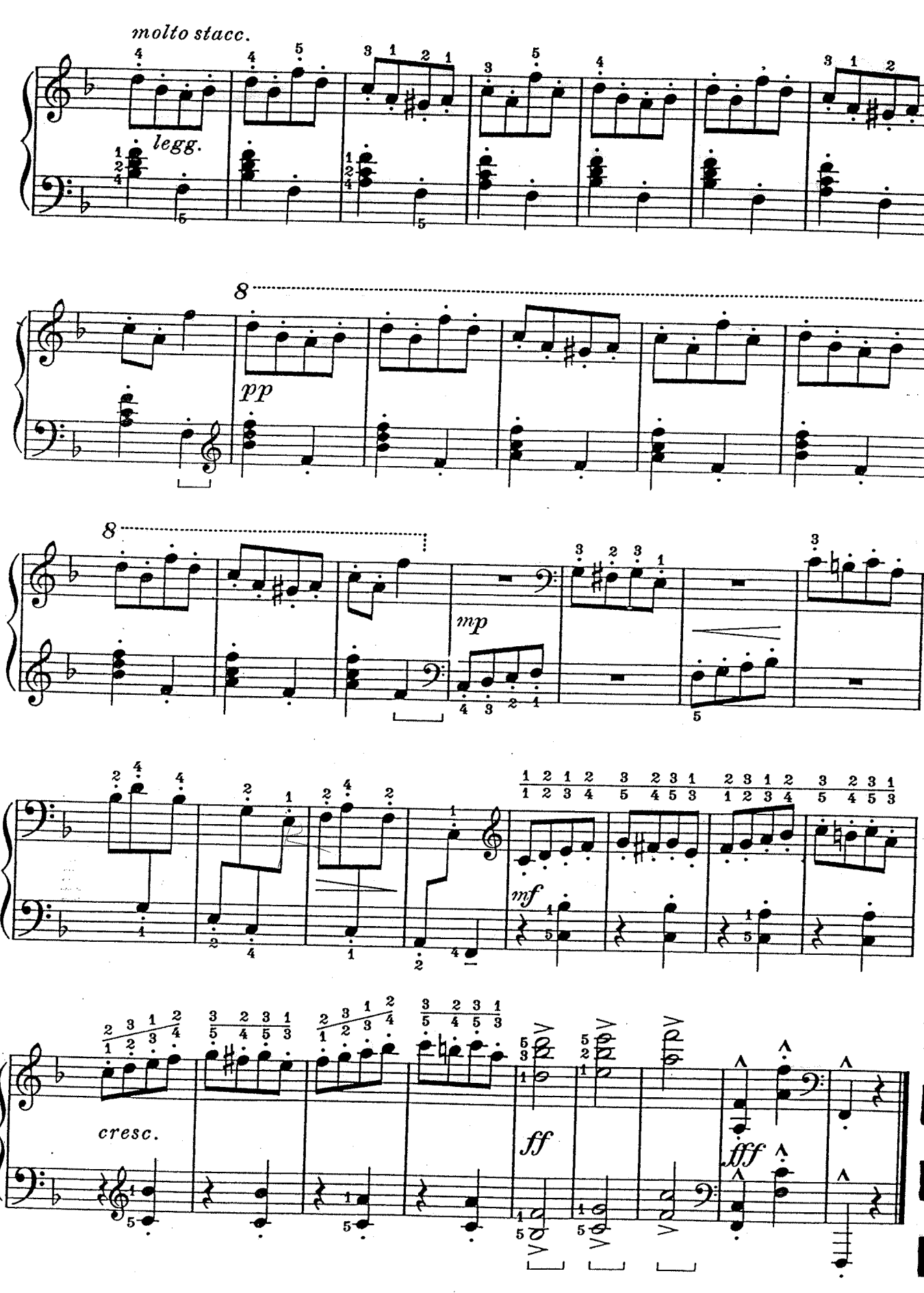



f
R. H.
L. H.
dim.
dolce con grazia

FRISKA

Vivace




molto stacc.
legg.
8
pp
8
mp
mf
cresc.
ff
fff

FRÉDÉRIC CHOPIN'S compositions reflect joy and sorrow for his beloved Poland. Stanislaus Augustus was the last King of Poland. Under this unfortunate sovereign, the country became the theater of a long and devastating war, besieged by Cossacks and brutal Muscovite soldiers. Then came the division. Catherine II of Russia, Maria Teresa of Austria and Frederick the Great each taking a slice of unhappy Poland. In 1830 a revolution took place but ended in the surrender of Warsaw and the dispersion of the Poles. In 1832, what remained, was declared part of the Russian Empire. Chopin's grief over the loss of Polish independence reached its climax in the third movement of his *Second Sonata*, Op. 35 as expressed in the *Funeral March*.

At Prince Radziwill's in 1829

INTERPRETATION

Play this "Prelude" in a manner to suggest the solemnity of a funeral procession. Try to obtain utmost resonance. Use arm attack and give a little emphasis to the upper, or soprano voice. Apply the pedal immediately AFTER *each chord has been struck.*

Prelude in C Minor

Op. 28, No. 20

Largo

Chopin (1810-1849)

ff

Ped. *simile*

p

pp

cresc.

The MINUET, in French, *Menuet, from menu-small* (referring to small steps), is one of the earlier dance-forms supposed to have originated in the French province of Poitou about the end of the 17th Century.

The *minuet* is in triple time, has a slow, stately movement and frequently occurs in Suites, Sonatas and Symphonies.

During the 18th Century this dance-form became the favorite at many of the court balls in Europe. English Christmas parties danced gaily to its graceful rhythm. In Colonial America it was especially popular in Virginia.

Beethoven's *Minuet in G* is an excellent example. While he used the *minuet* form in many of his works he was the first to introduce in its stead, in Sonata and Symphony, the livelier *scherzo*.

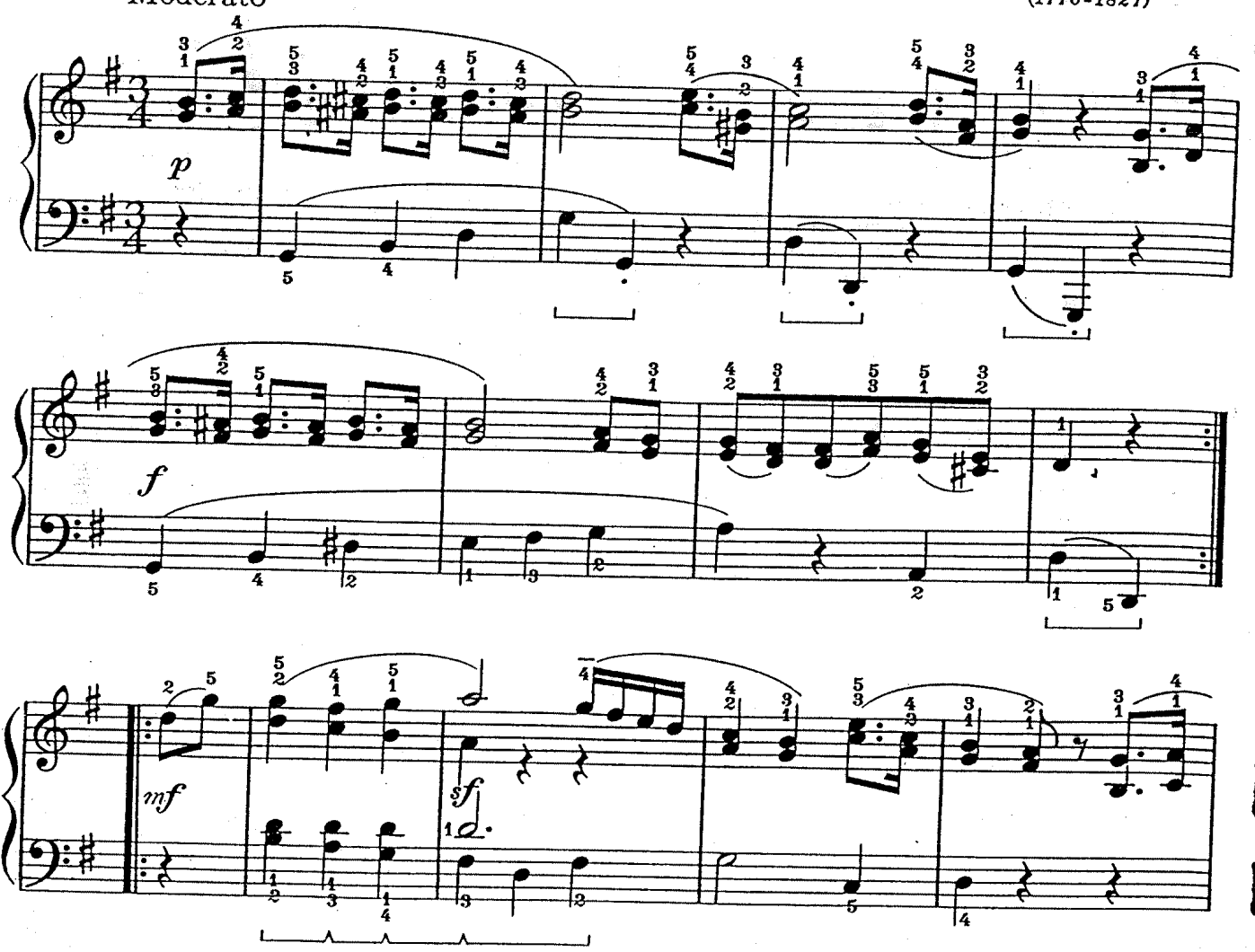
INTERPRETATION

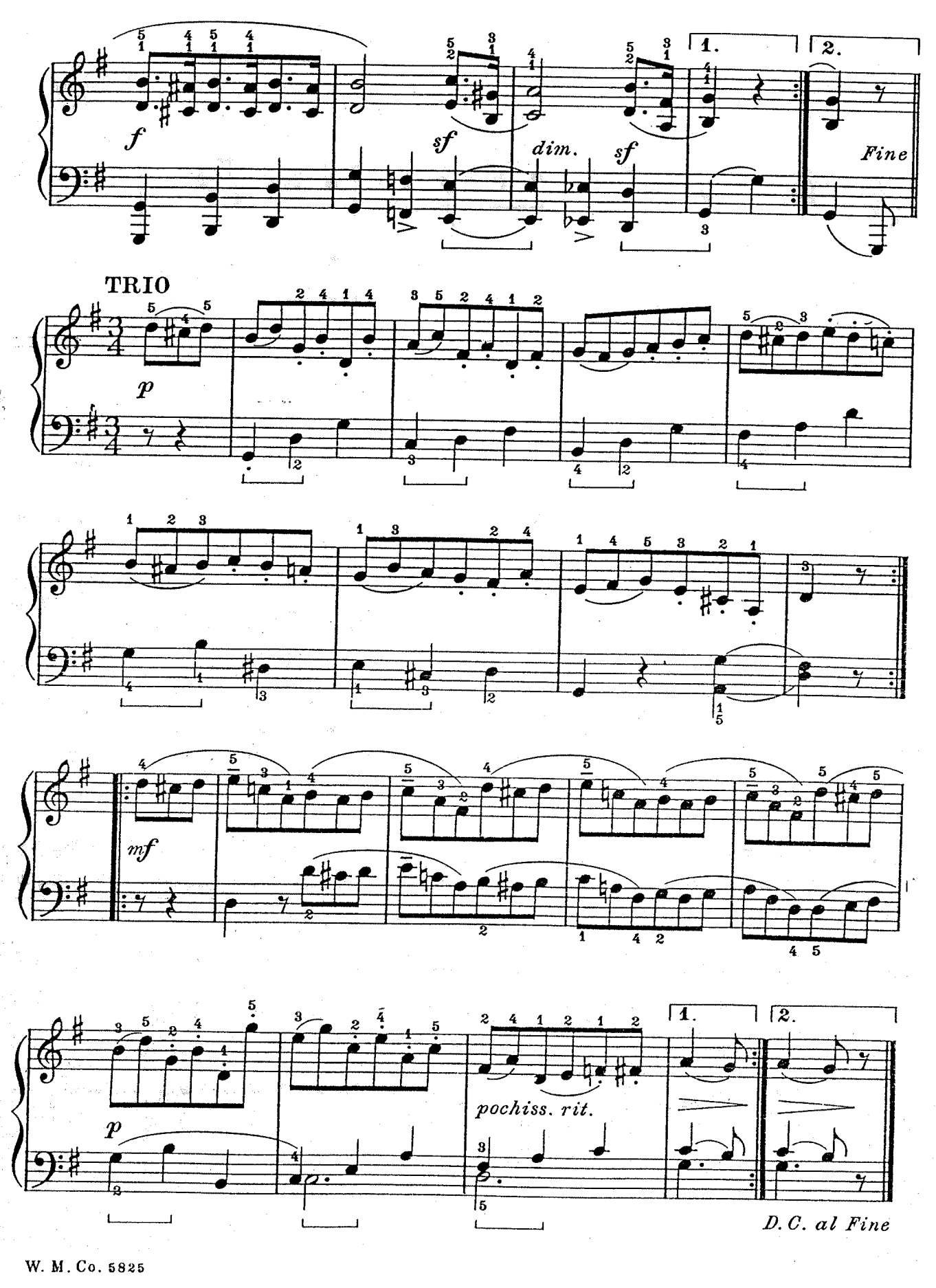
Simplicity is the real charm of this famous Minuet.
Play with expression but avoid extremes.
The TRIO section may be played a trifle faster than the first two sections.
Observe strictly the pedal and phrasing marks.

Minuet in G

Ludwig van Beethoven
(1770-1827)

Moderato

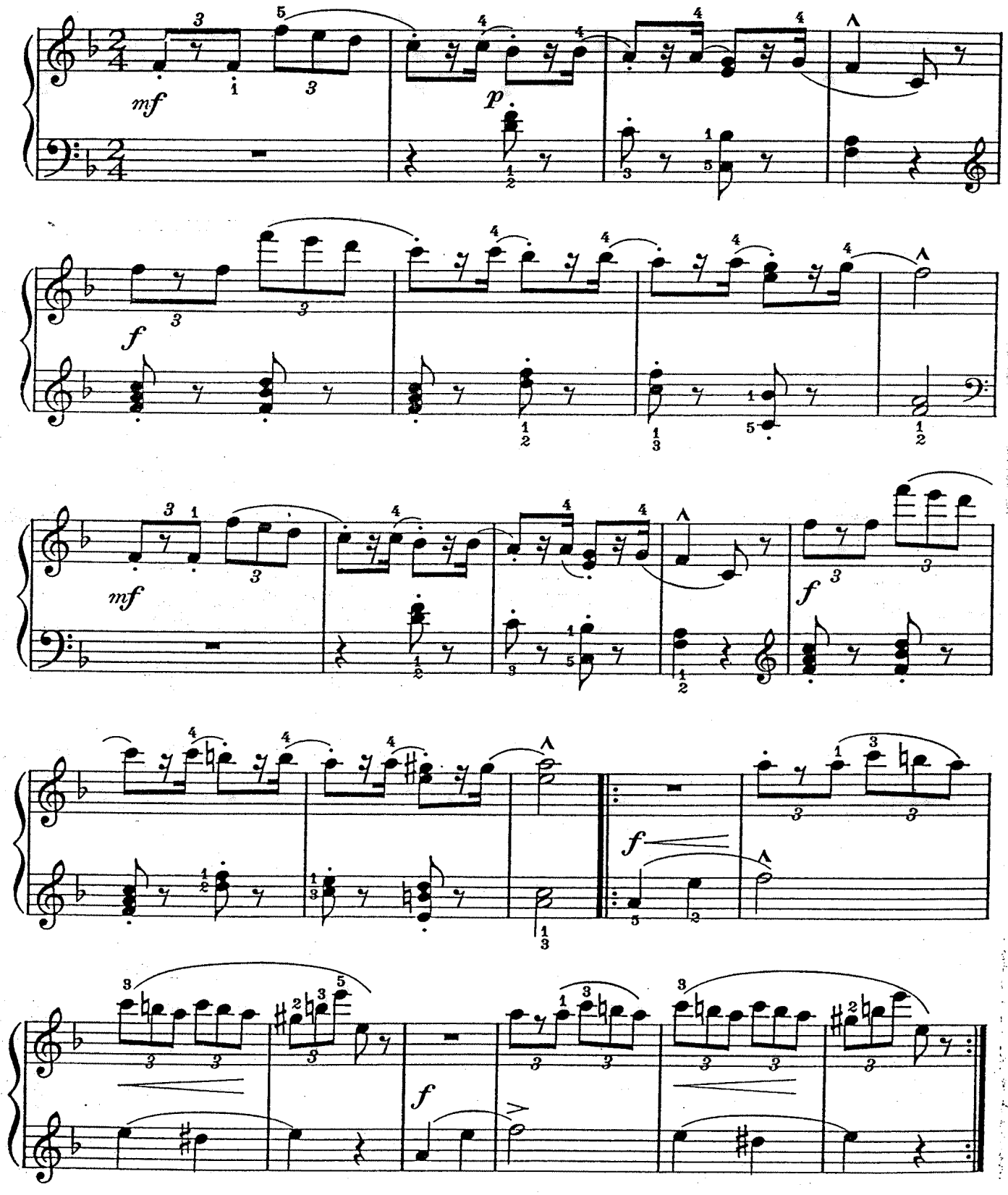


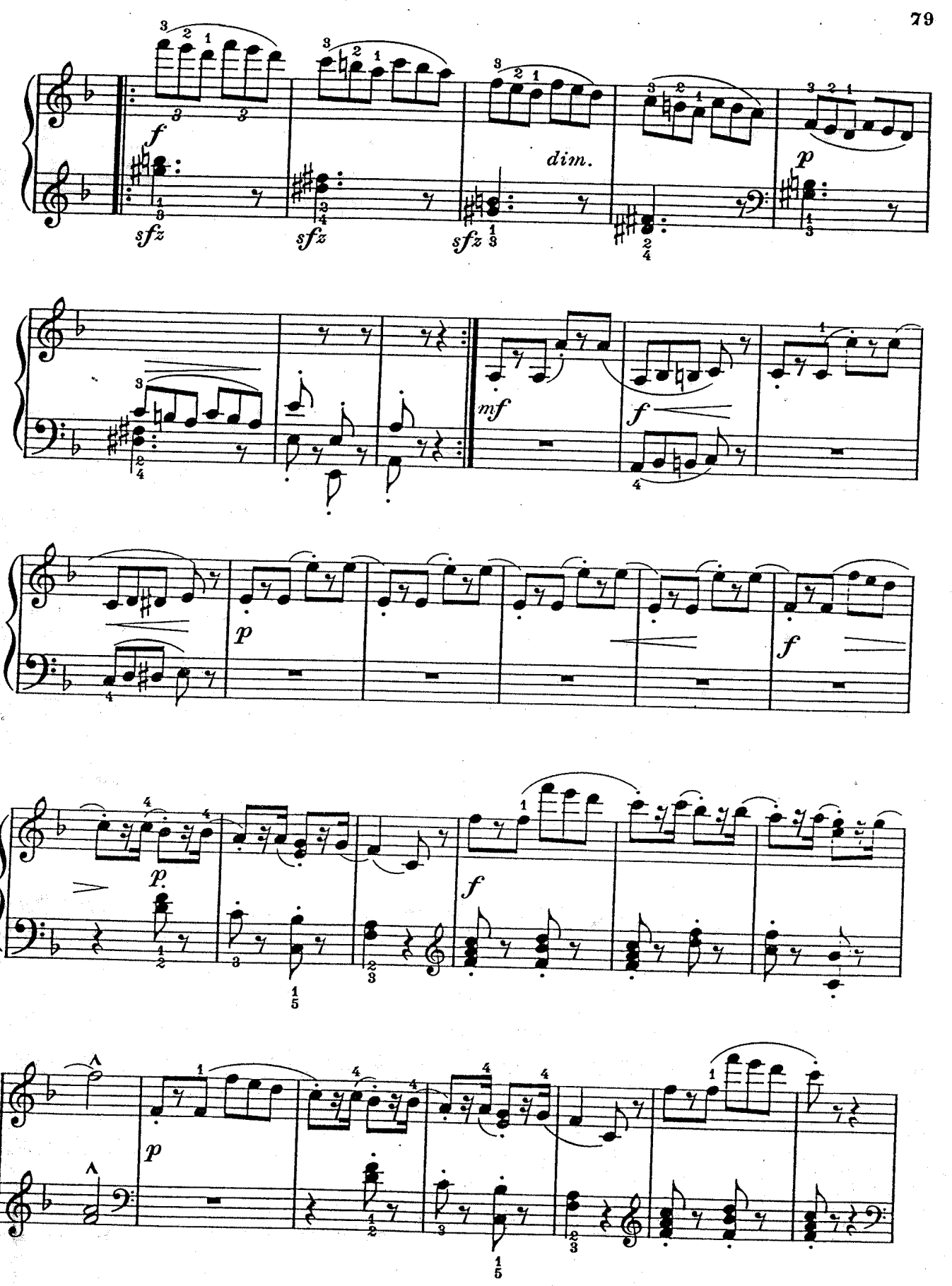

f
sf
dim.
sf
1.
2.
Fine
TRIO
p
mf
p
pochiss. rit.
1.
2.
D.C. al Fine

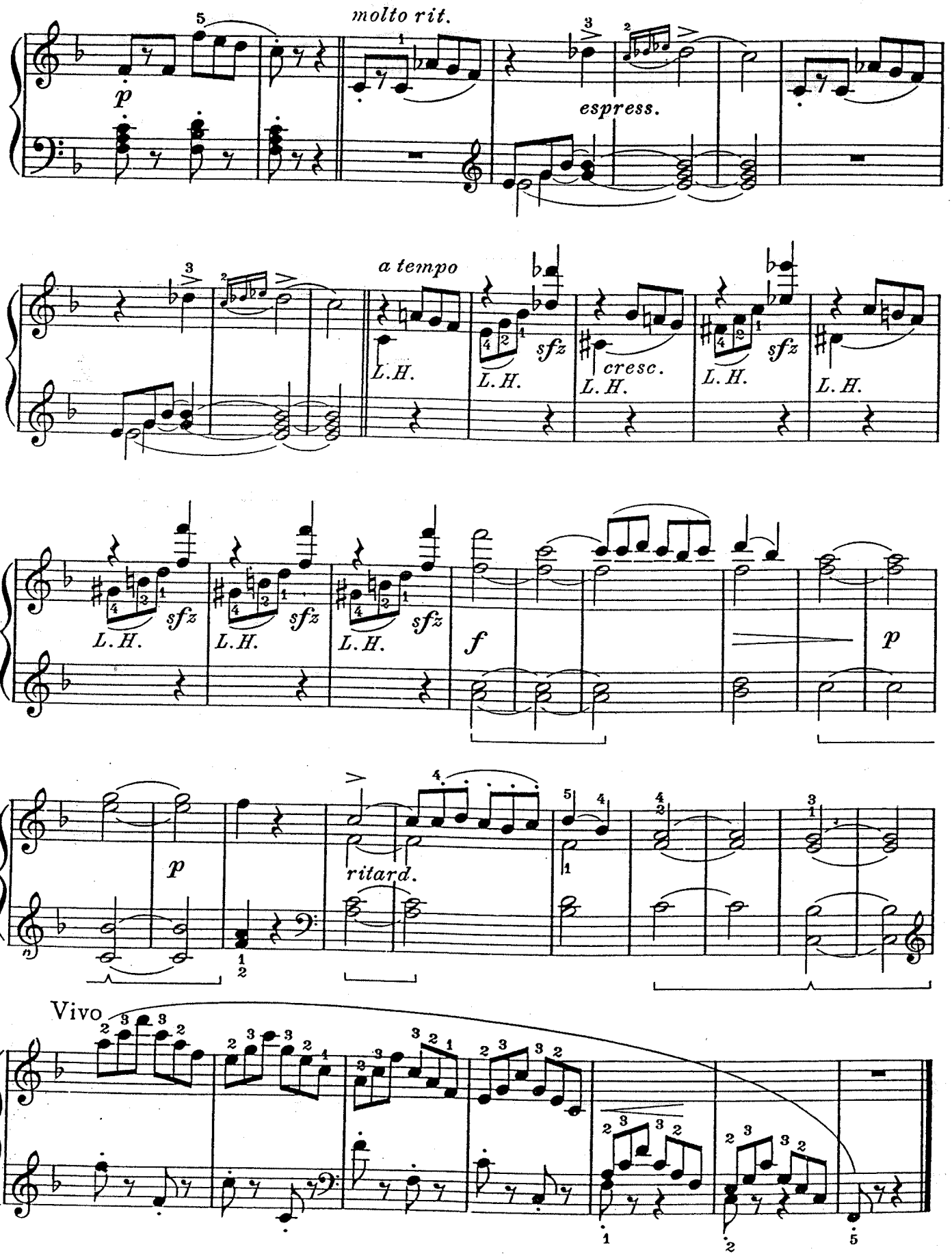
Curious Story

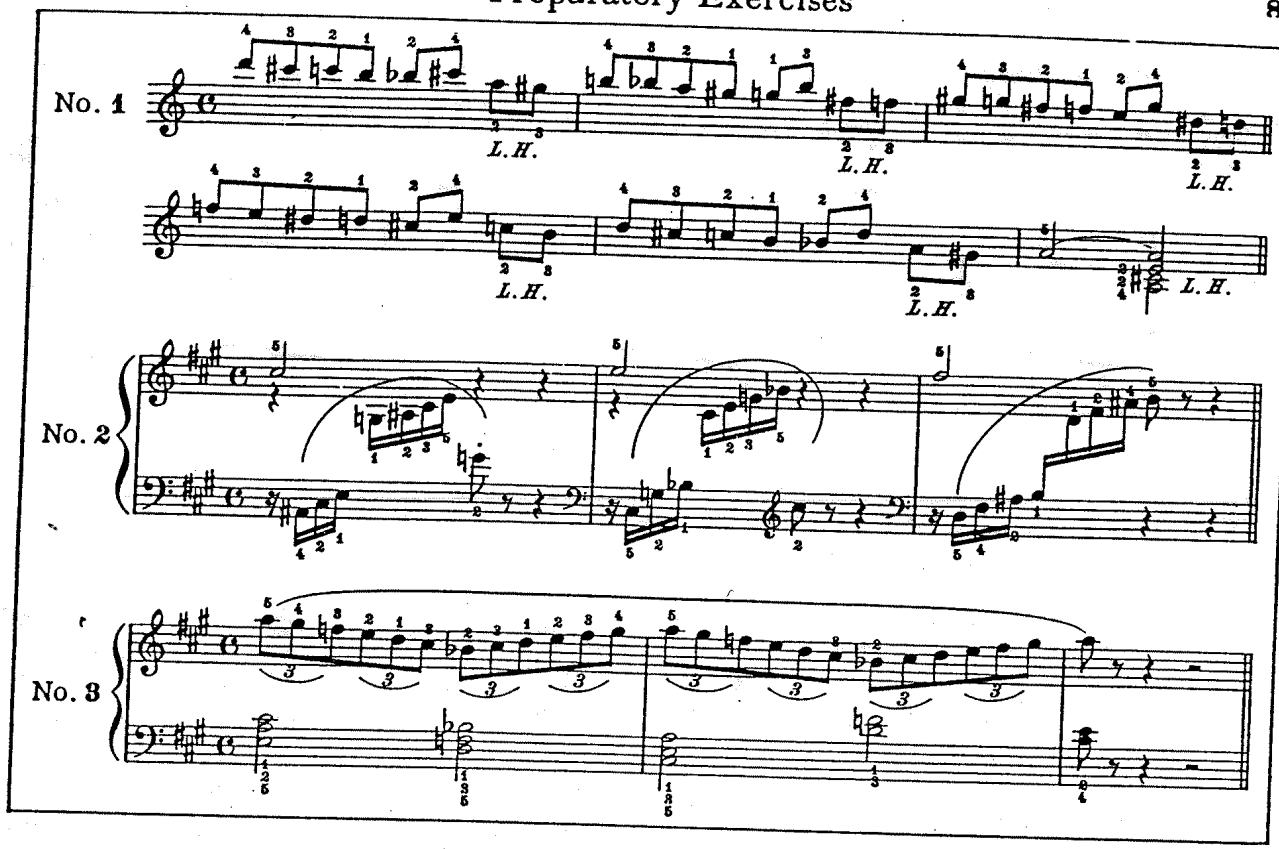
Stephen Heller
(1815-1888)

Molto vivace ♩ = 184




f
sfz
sfz
sfz
dim.
p
mf
f
p
f
p
f
p


molto rit.
espress.
a tempo
L.H.
sfz
cresc.
f
p
ritard.
Vivo

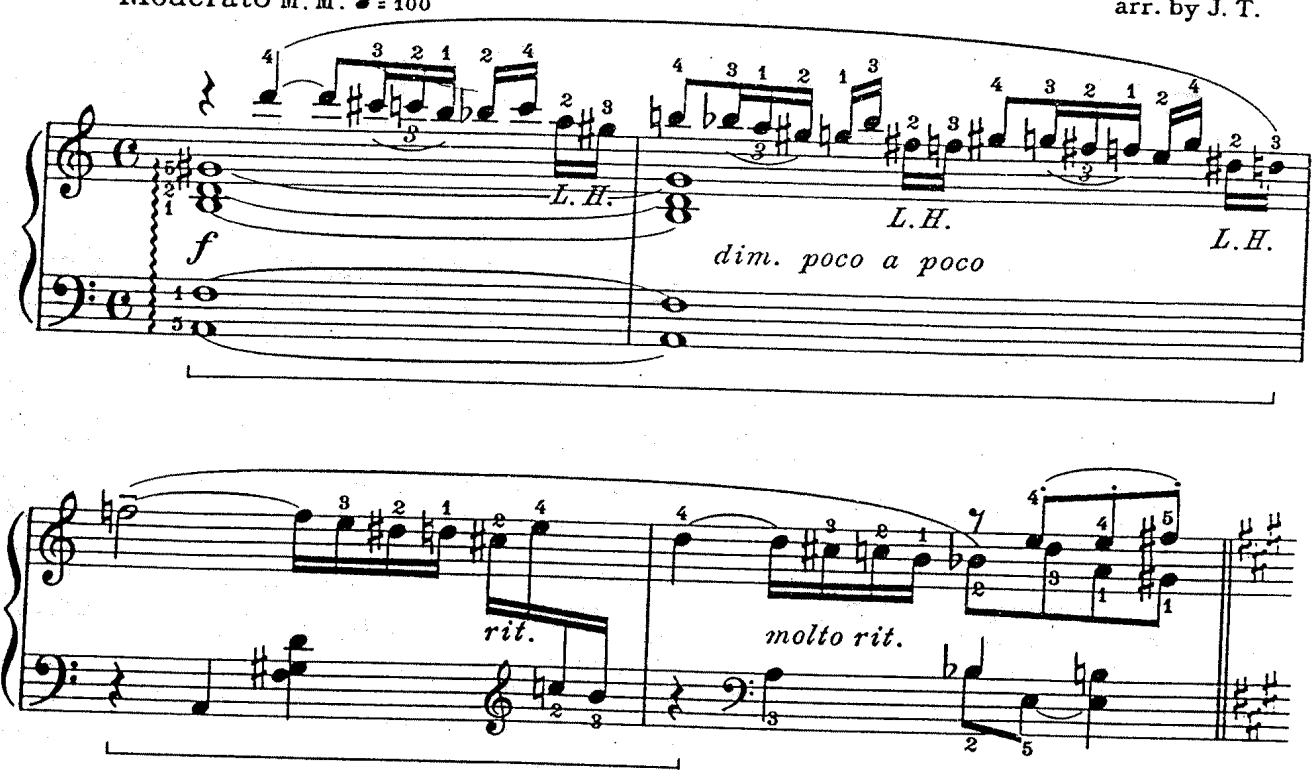


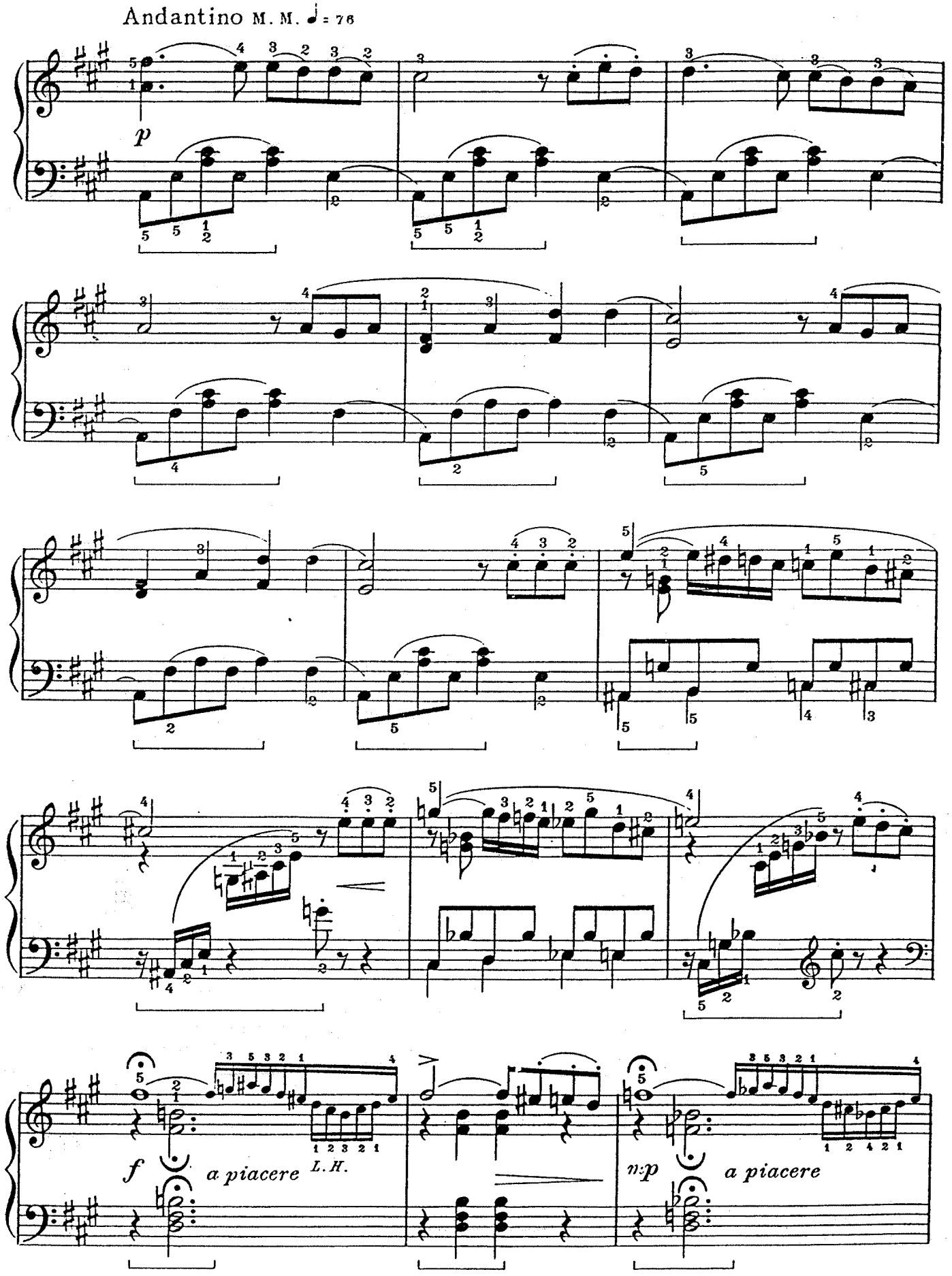
Hymn to the Sun

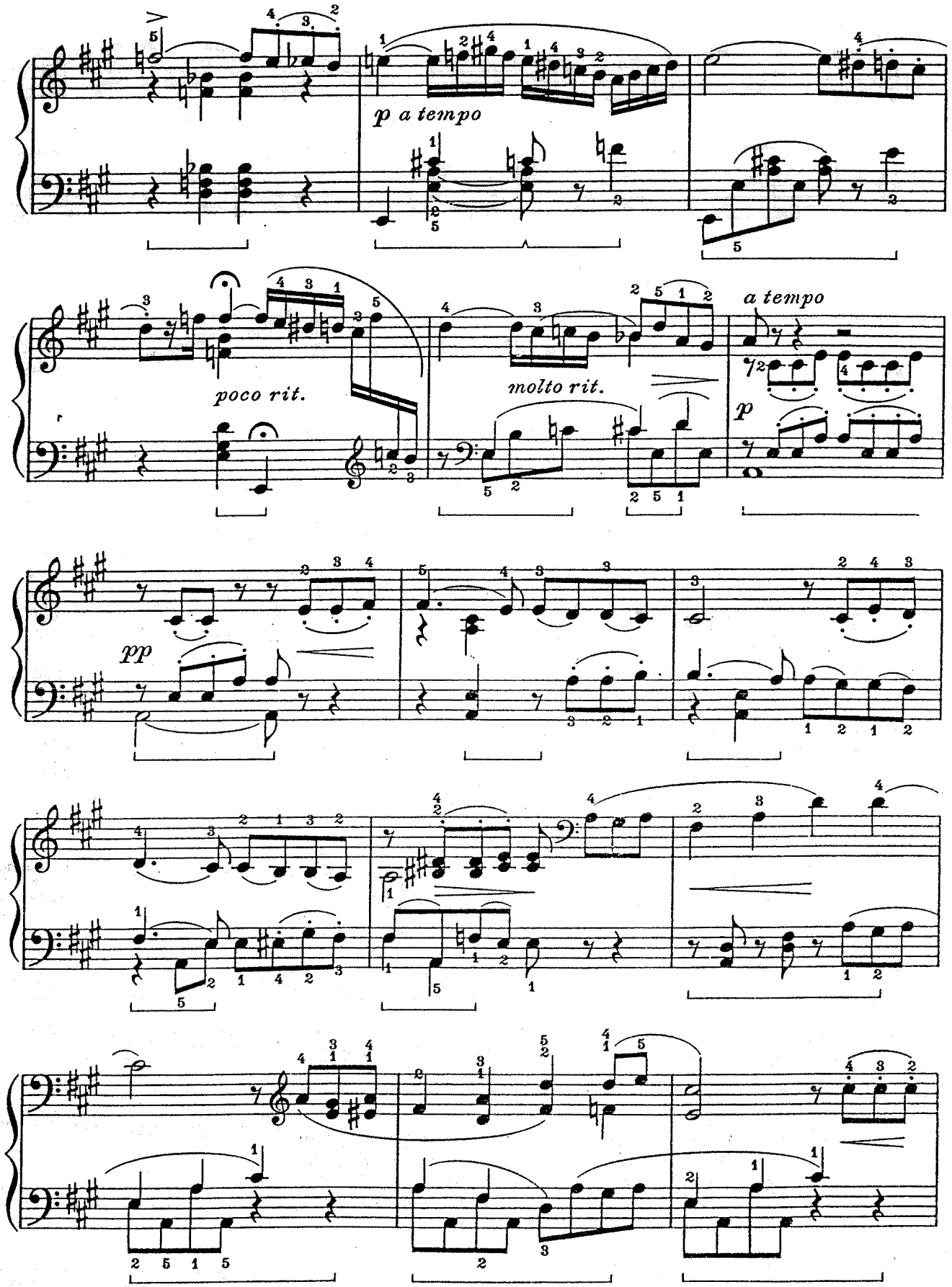
from the Opera "The Golden Cockerel"

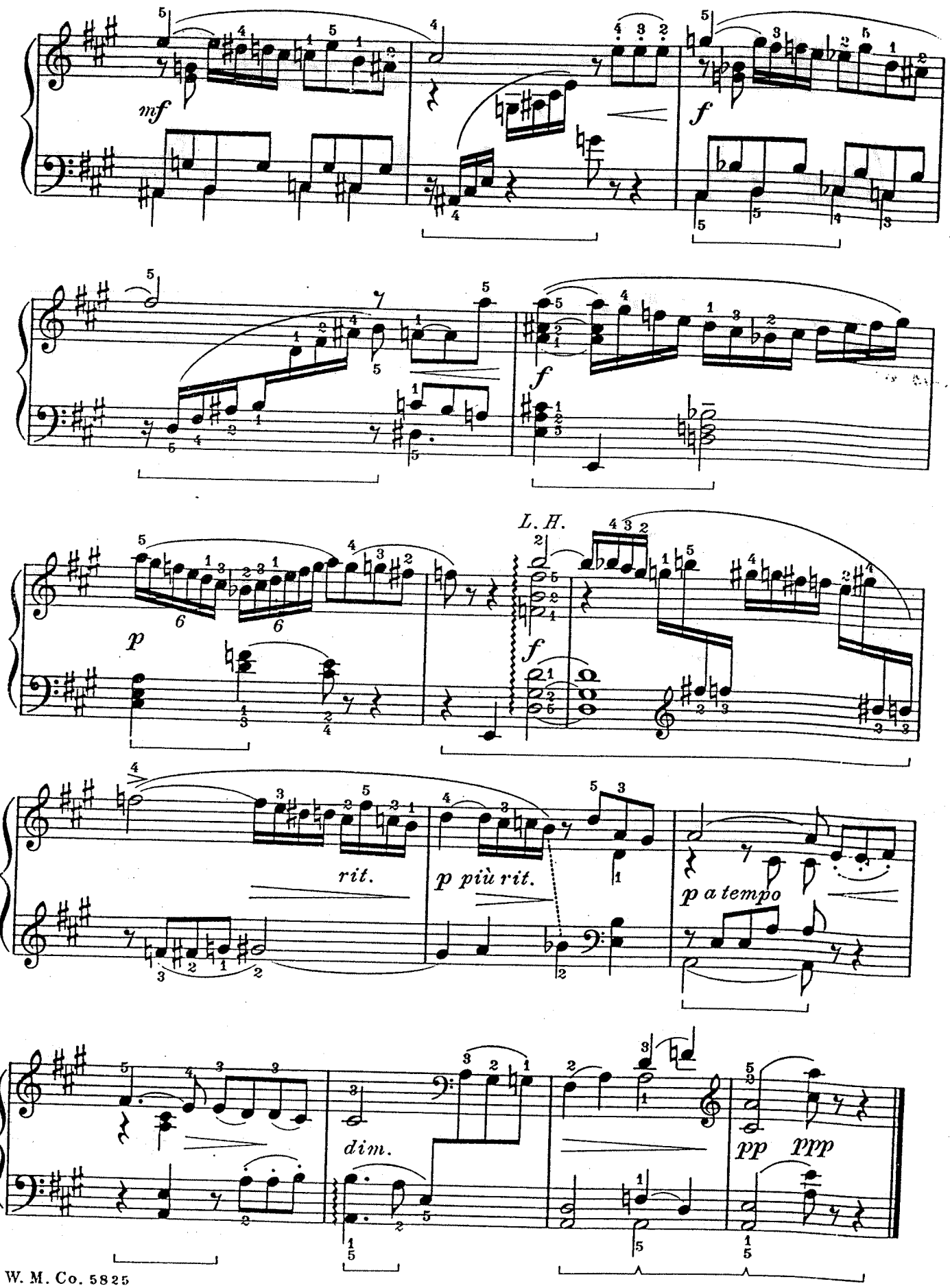
Rimsky-Korsakov
arr. by J. T.

Moderato M. M. ♩ = 100




Andantino M. M. ♩ = 76
p
f
a piacere
L. H.
n:p
a piacere


p a tempo
poco rit.
molto rit.
a tempo
p
pp


mf
f
f
L. H.
p
f
rit.
p più rit.
p a tempo
dim.
pp
ppp

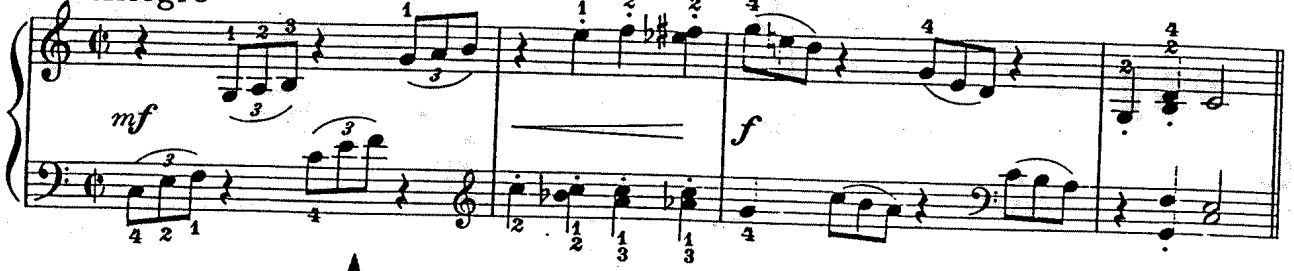
The following Twenty-Four Preludes in all keys, built upon familiar pianistic patterns, may be assigned as Preparatory Studies in place of the usual Finger Drills.

Prelude No. 1

5/25/10 Very Good+

Cross Hand

Allegro

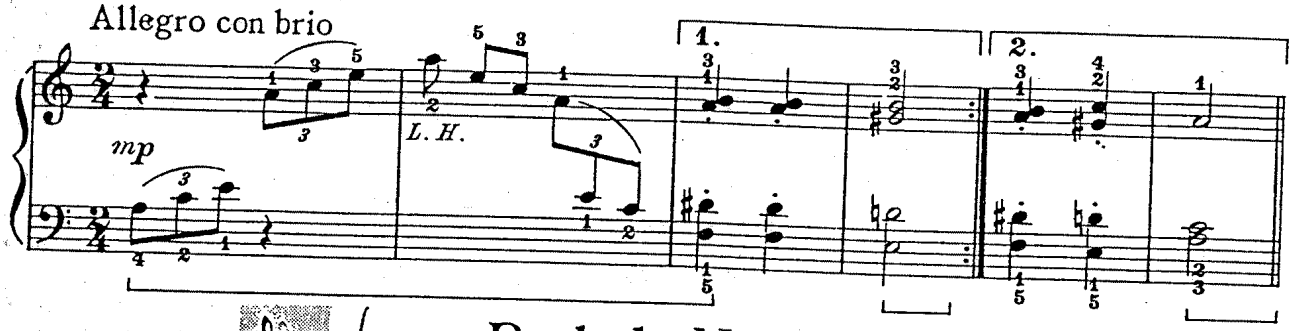


11-10-69

Prelude No. 2

Balloons

Allegro con brio



4-20-70

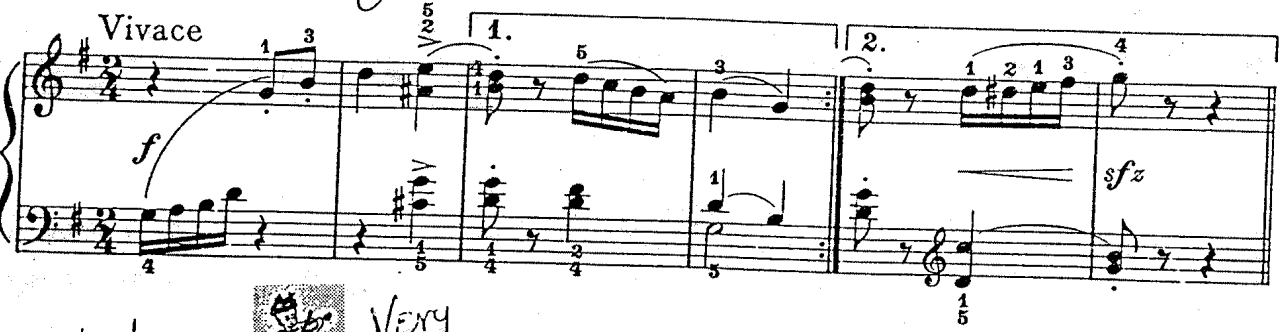
~~11-24-69~~

Very Good

Prelude No. 3

Scherzino

Vivace



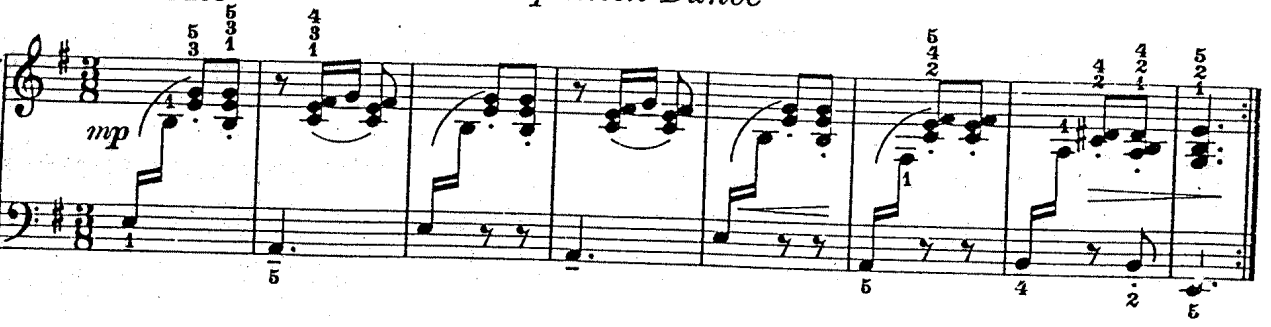
4/21/70

Very Good

Prelude No. 4

Spanish Dance

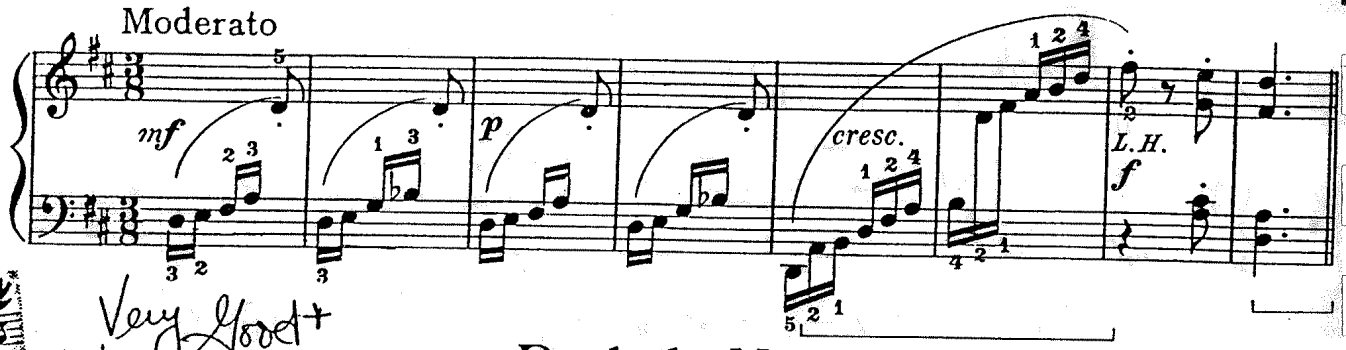
Moderato



Prelude No. 5

Whims

Moderato

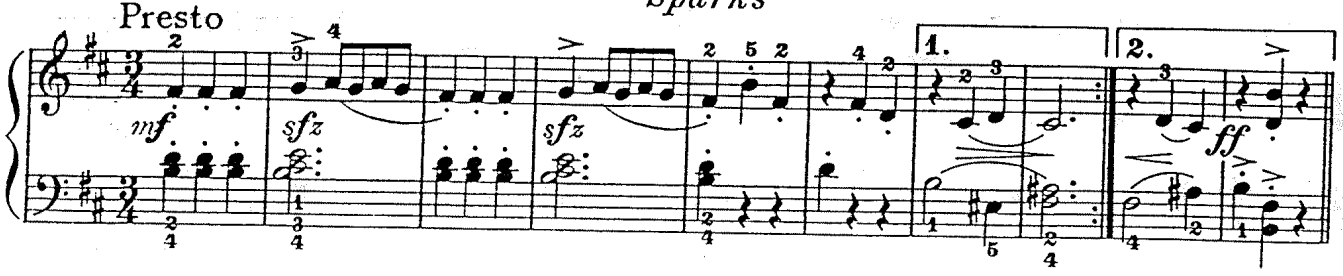


Very Good +
5/4/70

Prelude No. 6

Sparks

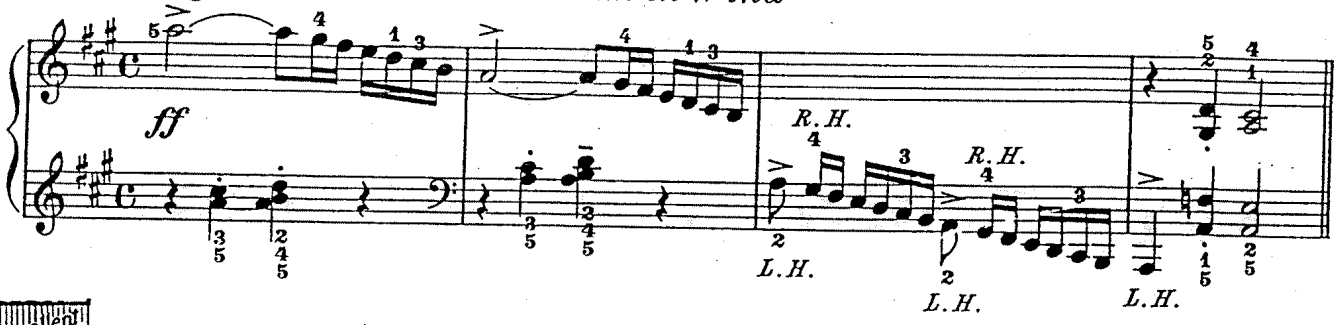
Presto



Prelude No. 7

March Wind

Allegro animato

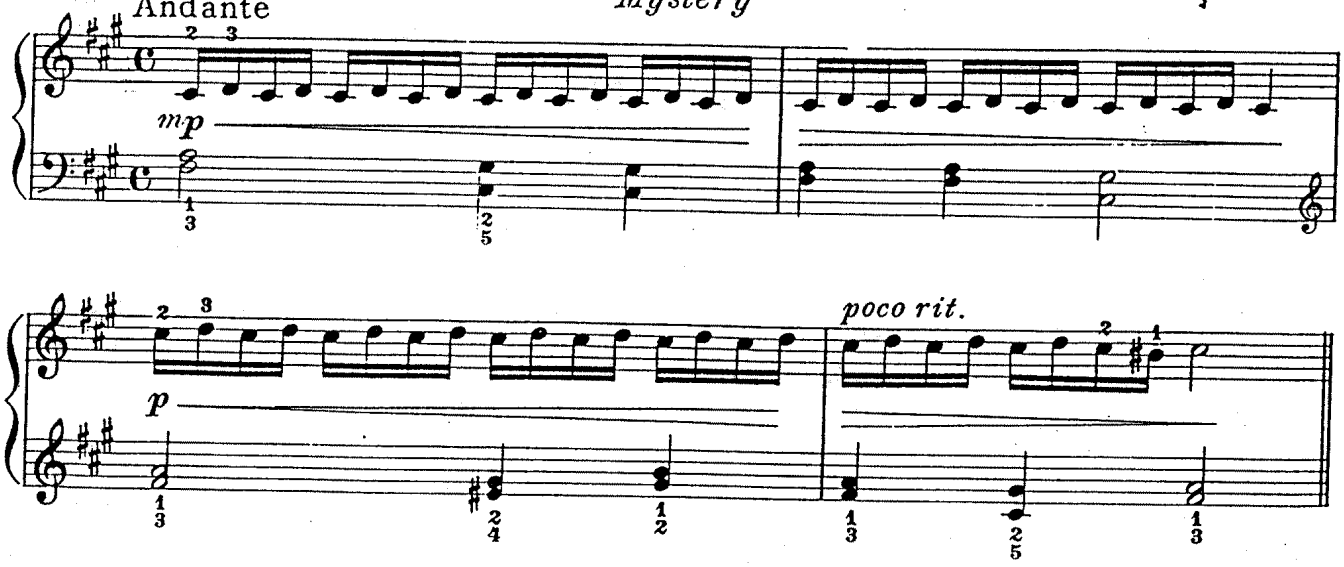


Excellent Improvement
5/18/70

Prelude No. 8

Mystery

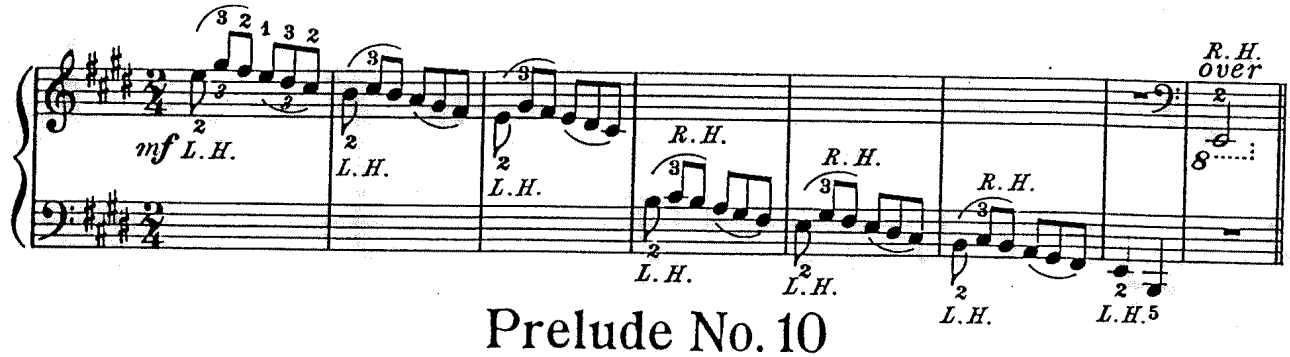
Andante



Prelude No. 9

Jugglery

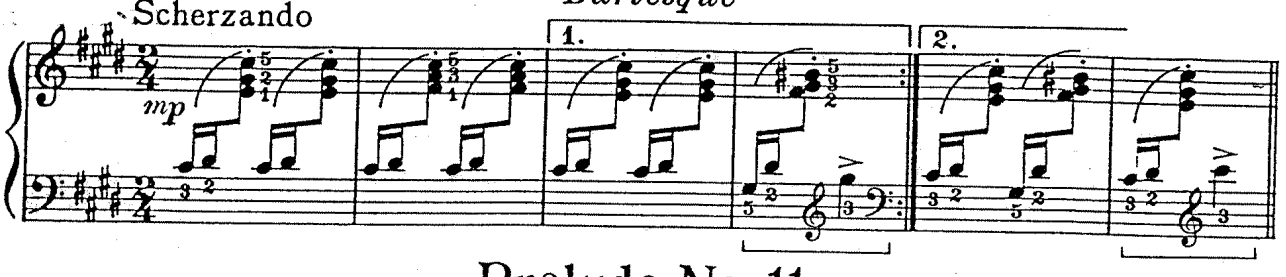
Vivace



Prelude No. 10

Burlesque

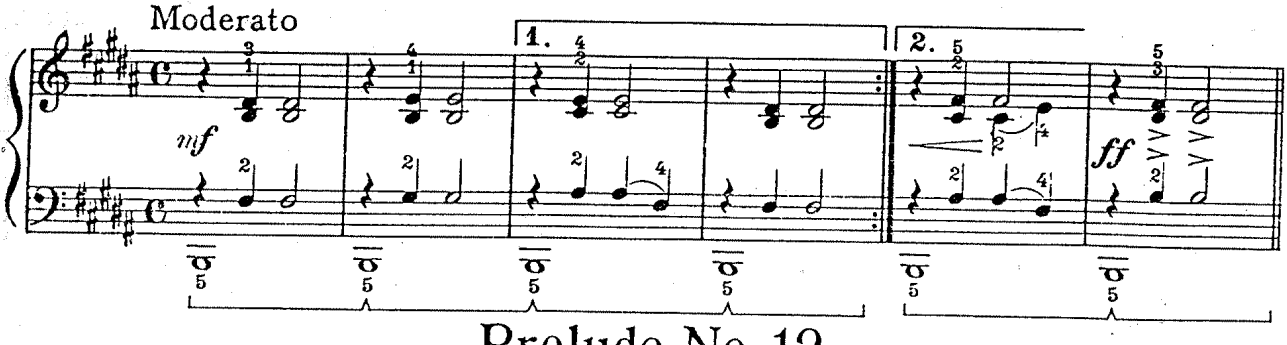
Scherzando



Prelude No. 11

Trees

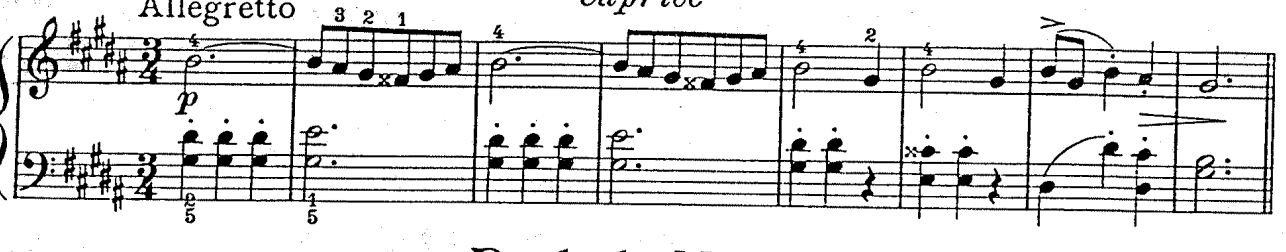
Moderato



Prelude No. 12

Caprice

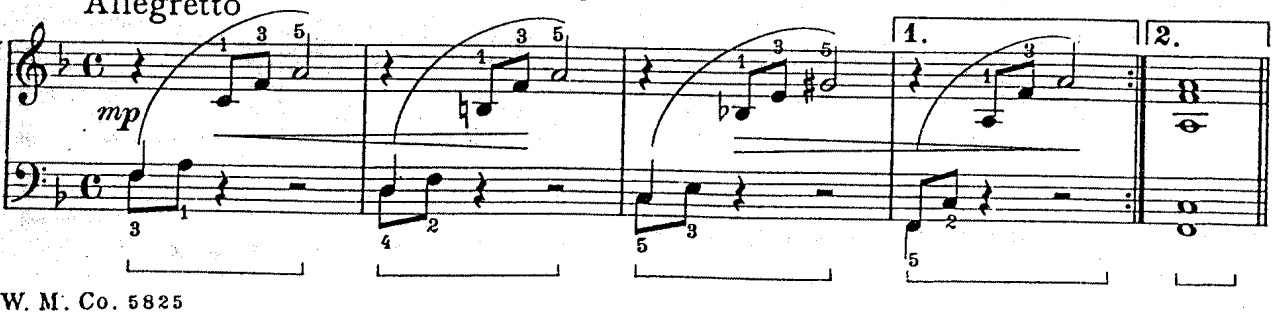
Allegretto



Prelude No. 13

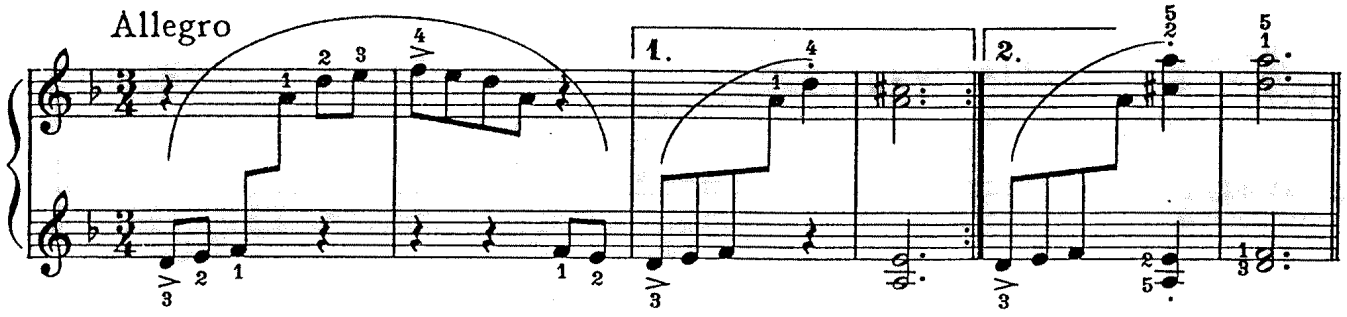
Reflection

Allegretto



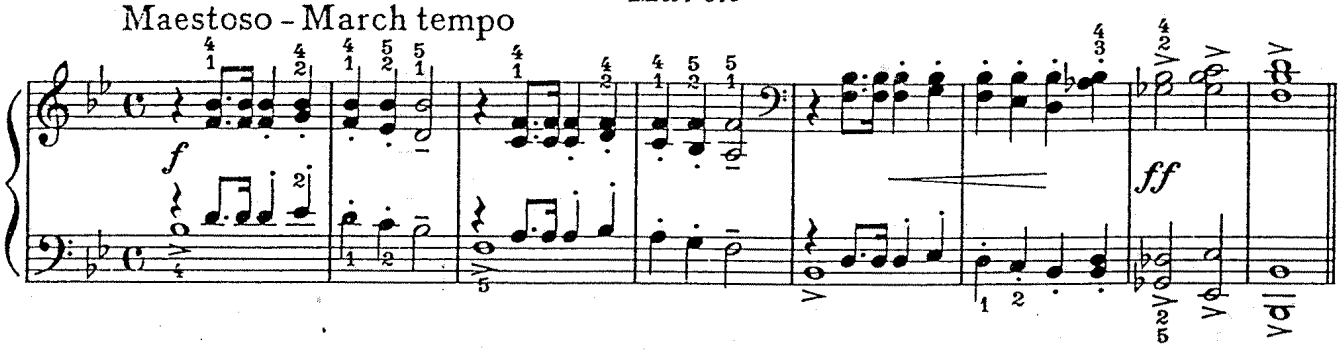
Prelude No. 14

Arabesque



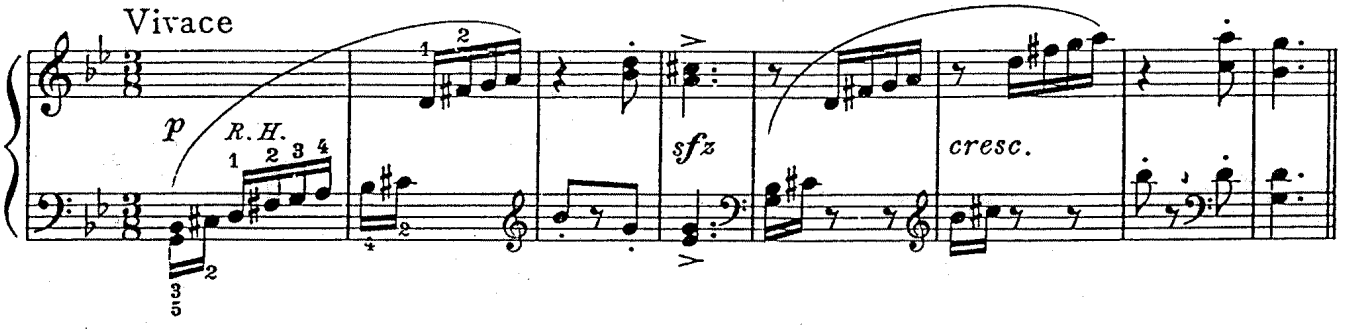
Prelude No. 15

March



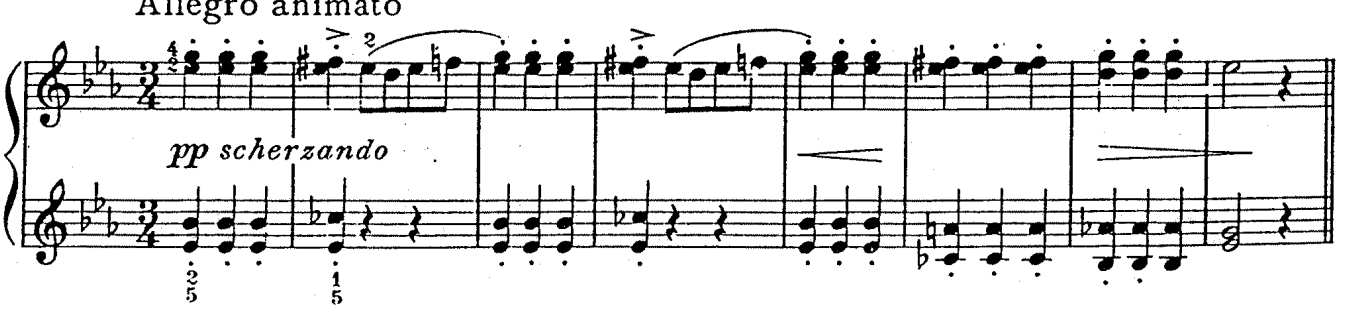
Prelude No. 16

The Fountain



Prelude No. 17

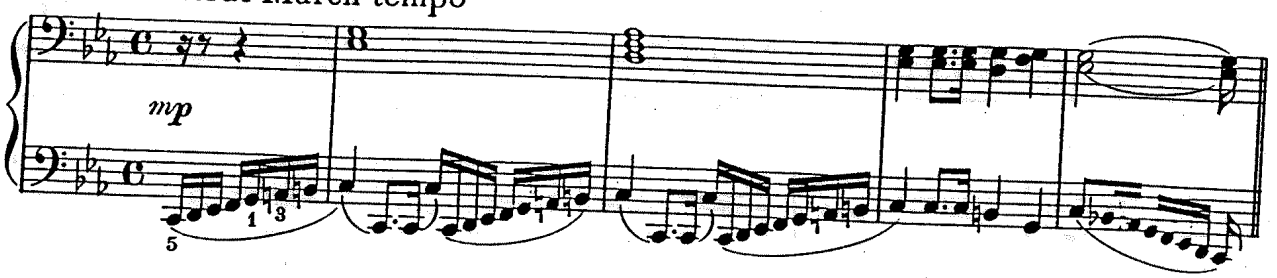
Scherzino



Prelude No. 18

Funeral March

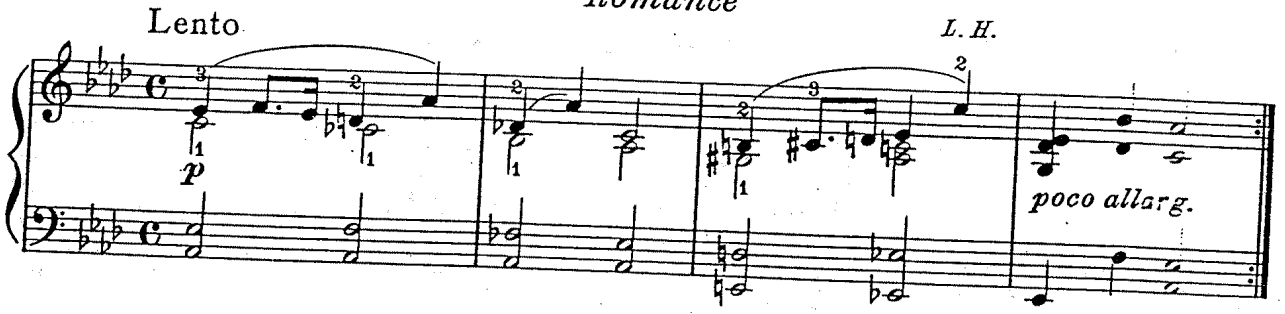
Funeral March tempo



Prelude No. 19

Romance

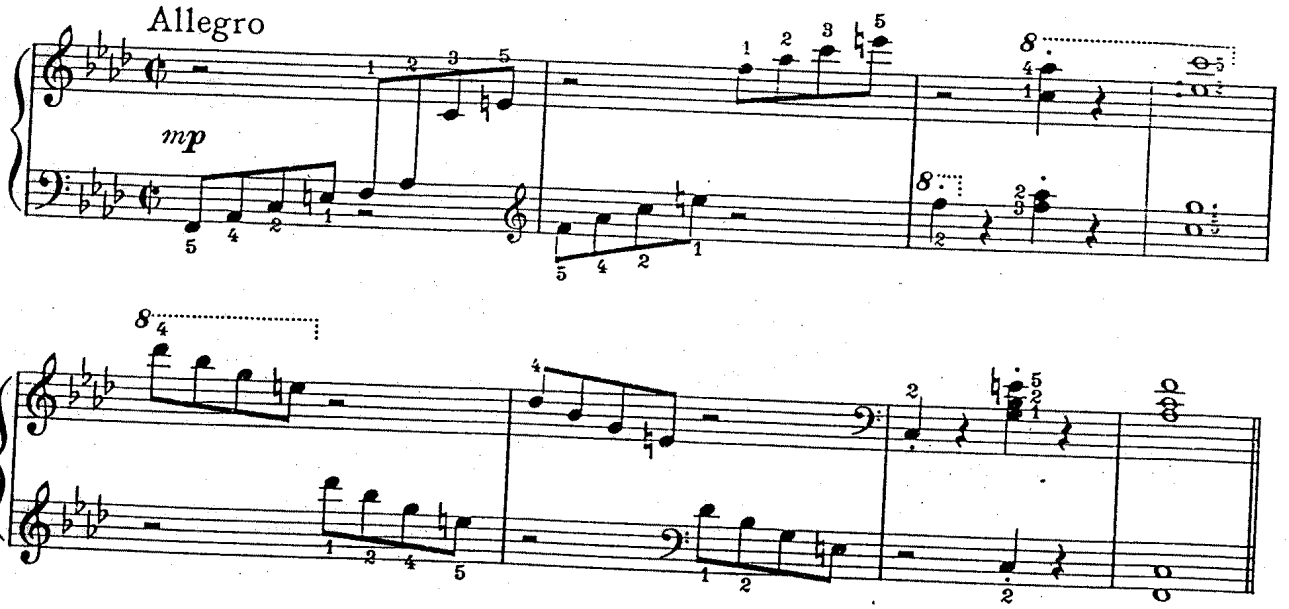
Lento



Prelude No. 20

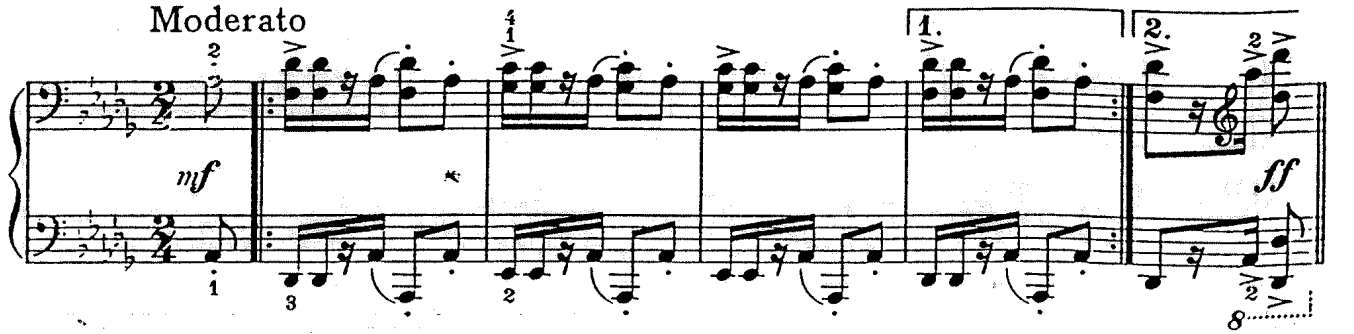
Arpeggi

Allegro



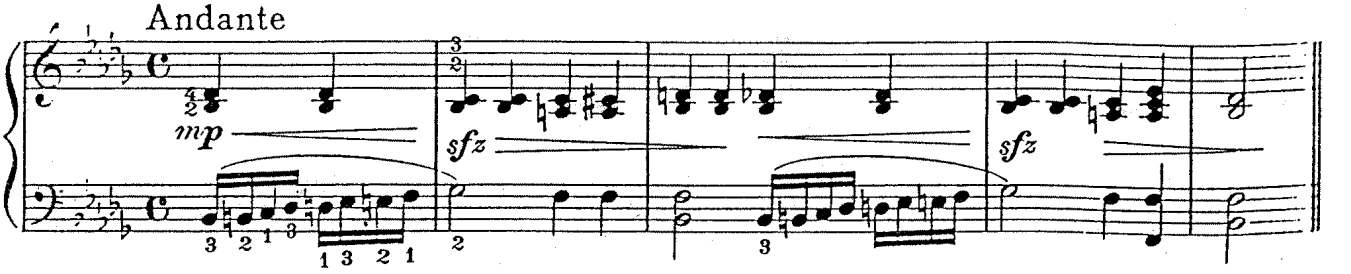
Prelude No. 21

In Old Castile



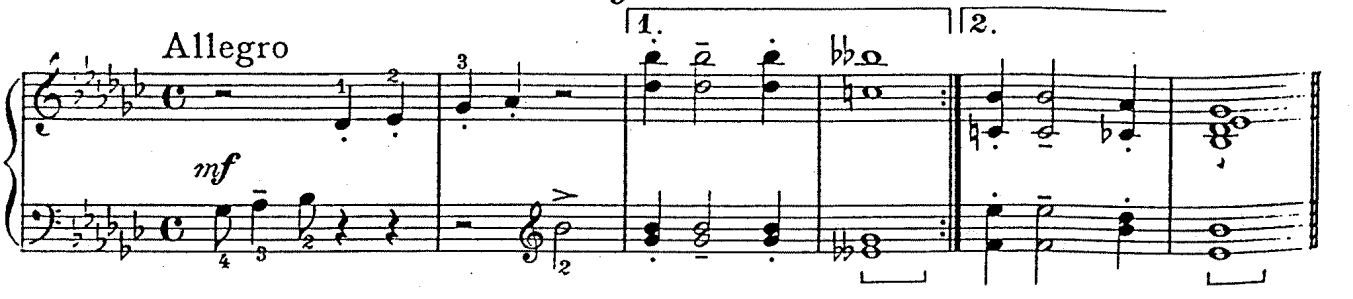
Prelude No. 22

Lament



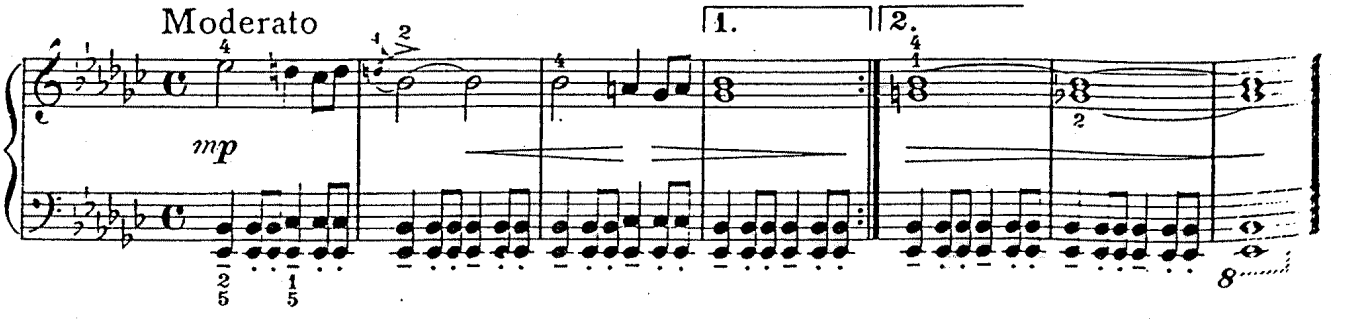
Prelude No. 23

Negro Dance



Prelude No. 24

Orientale



Certificate of Merit

This certifies that

.....

has successfully completed

"JOHN THOMPSON'S THIRD GRADE BOOK"

and is eligible for promotion to

"JOHN THOMPSON'S FOURTH GRADE BOOK"

.....

Teacher

Date.....